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**CHRISTMAS  
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**WHO IS THE  
AMATEUR  
PHOTOGRAPHER  
OF THE YEAR?**

APOY final round results

**SIX CREATIVE  
PROJECTS  
TO GET  
STUCK INTO**

**PINHOLE OF KINGS**

Ilford Harman Titan

**PHOTOGRAPHY  
MASTERCLASS**

Five go mad on the  
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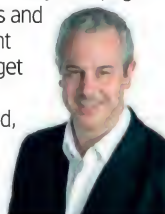
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**Amateur Photographer** For everyone who loves photography

**I HAVE** a long-held belief that, while we all make a big deal of being specialists in landscapes, wildlife, portraits or still life, all types of photography are essentially the same. Of course, to be a successful wildlife photographer you need to understand the behaviour of your prey, just as portrait photographers should be 'good with people', but when it comes down to the photographic bit we are still just talking about picturing an interesting subject, in an interesting place using interesting light, to show shape, form and texture. You need a degree of side lighting to demonstrate the shape of a tennis ball, just as you do to reveal the form of a hill, a head or a zebra. If you master still life, which to me is the Latin

of photography, you can apply the same skills and observations to all other genres of the craft.

At our street photography reader day (see pages 45–49), we used a pair of models and arranged them in the environment just as you might for a still life, to get ideas for ideal compositions in a real-time situation. Once practised, we found the right scenery, looked for the light and then waited for the right creature to step into it. London and the Serengeti are not so far apart after all.



**Damien Demolder**  
Editor

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**IN AP 3 DECEMBER WE ASKED...**

Has your photography improved over the past ten years?



### YOU ANSWERED...

A Yes, I'm much more in control of my camera	24%
B Yes, I have a better idea of what makes a picture	22%
C Yes my skills and mental processes have improved	32%
D I'm about as good as I was ten years ago	12%
E I think I may have gone backwards	8%
F I don't take pictures any more	2%

### THIS WEEK WE ASK...

How would you class your photographic status?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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# 2011



This was a year full of intrigue. AP news editor **Chris Cheesman** looks back

**WE SEEMED** to amass enough material for a couple of disaster documentaries and a hefty holiday thriller in 2011. Not one man's account of how a photo of his daughter eating ice-cream led to a police investigation, a massive online campaign and a media meltdown (although it may well have been – see October's entry) but the catastrophic Great East Japan Earthquake and related tsunami, and then, a few months later, the flooding in Thailand. The natural catastrophes continue to have serious consequences for camera and inkjet printer manufacturing.

Then, just when we thought 2011 couldn't witness another crisis, Olympus CEO Michael Woodford turned whistle-blower to expose what could prove to be one of the biggest corporate scandals in history. Woodford described the experience as being like the plot of 'a John Grisham novel', as rumours swirled of links to crime syndicates.

AP's rights campaign was noted in the overhaul of anti-terror laws. And we finally saw Nikon break into the cut-throat compact system camera (CSC) market with its 1 system. But why the diminutive sensor? This is just one of many questions we sought answers to as we geared up for 2012...

**Right: Samsung's NX11 CSC would be compatible with i-Function lenses**



**The Olympus Pen E-PL2 boasted creative options such as dramatic tone**

## JANUARY

- **Police stop professor**
- **Officers swoop over barmaid pics**

**A TIP-OFF** that the Army planned to cut two-thirds of its 45 frontline photographers sparked an understandable outcry from those in the firing

line. The Army's top brass then came down heavily on the source of the leak, who was reprimanded following our revelations. We reported how a reader armed with a Leica M9 prompted a call to police amid suspicions he was taking 'secretive' pictures of barmaids. Meanwhile, the big kit news of the month was the arrival of a new micro four thirds camera from Olympus in the shape of the Pen E-PL2 and Samsung's compact system camera

(CSC), the NX11, a slimmed-down version of the NX10 with single sweep panorama mode. The news came as market researchers pointed to industry fears that CSCs were set to 'cannibalise' sales elsewhere in the digital arena. And as campaigners braced themselves for another rights battle after the Government hinted at a relaxation of copyright laws, we got word that police had swooped on a 78-year-old professor taking pictures in Norwich, Norfolk.

## JANUARY

**Olympus unveiled the XZ-1, a Zuiko-lens equipped compact**



Fujifilm powered up its 30x optical zoom FinePix HS20, a 16MP bridge model

## FEBRUARY

**Canon's EOS 60D scooped Product of the Year at AP's annual awards**



Pentax was set to spring into action with an appearance at the Focus on Imaging Show in Birmingham



## FEBRUARY

- Pentax probes K-5 DSLR glitch
- CSC demand soars

**A PROTOTYPE** of a Sony 500mm f/4 G lens on show at CES suggested the firm planned to include on-barrel control buttons in future lenses, independent of the camera menu. Pentax announced it was to make its first appearance at the UK's Focus on Imaging show in six years. Coming just days after Pentax launched a 25mm f/4 lens for its 645D digital medium-format creation, the firm was in a celebratory mood, as was Jessops, which revealed a huge jump in online sales. Pentax's pride was dented, however, when officials admitted that its K-5 DSLR was suffering from a 'stained sensor' glitch, prompting an urgent investigation. As CSC popularity soared, news reached us that Nikon and Canon were losing out on sales of interchangeable-lens cameras to rival firms. Meanwhile, entry-level cameras were pulling in women, according to Canon, as the firm revealed its 12.2MP EOS 1100D. More significant for enthusiasts was the arrival of the EOS 600D, a revamped EOS 500D with a 3in flip-out screen.



Canon's 12.2MP entry-level EOS 1100D

## MARCH

- Industry reels from Japan quake
- London Eye photo ban

**IN A SHOCK** move, Canon pulled out of Focus on Imaging with just days to spare. Canon and Nikon were among camera makers hit by the earthquake and tsunami that struck Japan on 11 March. An image-editing software slip-up by M15 spies meant a vital piece of surveillance evidence was compromised, inquests into the 7/7 bombings were told. As Panasonic unveiled its 3D-enabled Lumix DMC-TZ20, the firm declared that the third dimension was here to stay. Kodak refused to say if it planned to cut compact camera output after a slump in sales. AP's dossier of photo stops received a bizarre entry when a teacher described how a police officer banned him from taking pictures of the cables supporting the London Eye. In a flurry of photo faux pas, police turned the tables on security staff at a leisure complex in Buckinghamshire, telling guards they were wrong to stop a photographer. All laughable enough, so perhaps not the best time for police in Cleveland to suggest all photographers were potential suspects in a bid to educate college students about anti-terror laws. A familiar sorry tale came from 50-year-old family-run firm Kingsley Photographic in London, which succumbed to spiralling high-street rents and cheaper online competition and was forced to shut down.

## APRIL

- Pentax bounces back
- Canon goes to Hollywood

**BUOYANT** news from Pentax continued when Jessops announced its cameras were back in favour and the chain had decided to stock them once again. Canon's DSLRs were set for a Hollywood makeover as it joined forces with Technicolor. Confusion shrouded the rules on photography at the 2012 Olympics, as bosses suggested they would limit the size of lenses and ban cameras. Nikon primed the full HD movie-equipped D5100 as its next star DSLR, although launch celebrations in London were somewhat muted in the wake of the Japan earthquake. Photographers demanded to know the fate of image-sharing website fotopic.net, which appeared to have vanished without trace, leaving many out of pocket. We eventually managed to track down one of the firm's directors, who confirmed it was heading for liquidation. As speculation intensified about whether Canon and Nikon would enter the CSC arena, Canon appeared to rule itself out by saying it had no need to do so. Meanwhile, Fujifilm confirmed that its GF670 Wide rangefinder camera was poised to go on sale in the UK. And after rumours aplenty over who would bag the wedding assignment of the year, photographer Hugo Burnand emerged as the man of the moment on William and Kate's big day on 29 April.



The FS37 (above) was among six new Panasonic Lumix models out in the spring. There was uncertainty over the Nikon D5100 (left) following the Japanese earthquake



## MAY

- Che Guevara copyright row
- Tragedy in Libya

**A BRITISH** photographer who sold T-shirts showing images of a dog dressed as Che Guevara was immersed in a copyright wrangle with

the family of the Cuban revolutionary's photographer Alberto Korda. We reported the tragic news that award-winning photographer Tim Hetherington had been killed while covering the conflict in Libya along with US photojournalist Chris Hondros. Tim was a former winner of AP's Power of Photography Award and one of the most highly regarded war photographers of his generation. We interviewed former *News of the World*

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## MARCH

**Ilford's first darkroom paper in 13 years debuted in the shape of Multigrade Art 300, a fibre-based silver-gelatin paper**



Ricoh's CX5 went on sale

## APRIL

**Lens makers Samyang and Tamron warned customers to expect shortages in the wake of the Japanese earthquake**



The man behind the UK success of Domino's Pizza, Colin Halpern, was revealed as the new owner of high-street chain Calumet





Canon's EOS 60D (above), winner of AP's Product of the Year 2011, Fujifilm's medium-format GF670W (below) and Panasonic's Lumix DMC-G3 (right)



Photojournalist Tim Hetherington was killed in Libya in April



paparazzo Paul McMullan, who played a whistle-blowing role in the phone-hacking scandal, but who exposed more than he planned when he was famously bugged by the actor Hugh Grant using a hidden microphone, over a pint of beer. Crowds flocked to a Chelsea photo gallery's Peep Show exhibition, intrigued to find out what was behind its blacked-out windows. We were at the royal wedding – well, 50 metres or so from the Abbey – where

photographers were using Nikon's wireless facilities to help transmit images to picture desks. Meanwhile, Argentinian photographer Alejandro Chaskielberg scooped the \$25,000 Sony World Photography Awards title. Further evidence emerged that Ernst Leitz II, the heroic wartime boss of Leica, helped Jewish people flee the Nazis. We spoke to Dr Knut Kühn-Leitz, the grandson of Ernst Leitz II, about his exploits during a rare visit to the UK.

## JUNE

- AP in Home Office talks
- Leica auction record

**PANASONIC** signalled its intention to widen the market for micro four thirds cameras by unwrapping its smallest Lumix CSC to date: the

£499 DMC-GF3. As Sigma revamped its 120-300mm f/2.8 telephoto lens, Sony confirmed it was to axe its full-frame Alpha 850 DSLR, apparently because it was too similar in spec and price to the flagship Alpha 900. There was also downbeat news from the Association of Photographers, whose bosses planned to ditch the AoP's London gallery, partly because of competition from online exhibitions. Meanwhile, an MP was battling to save



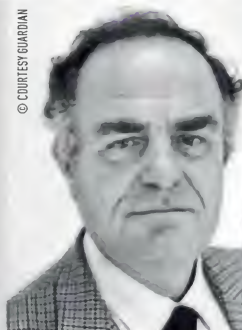
Sony unwrapped its 16-million-pixel NEX-C3



## MAY

The disaster in Japan threatened the price of high-end DSLRs as UK dealers struggled to meet demand

South Korean firm Samyang officially launched its new 35mm f/1.4 AS UMC lens in Canon EF and Nikon AE mounts



## JUNE

The Guardian paid tribute to one of its most respected photographers, Ted West, who had died aged 78



Good news over at Leica where sales shot up 60% and profits rose tenfold



## JULY

- Pentax unveils its first CSC
- Brian May reveals all

**WE WERE** back in familiar territory when a press photographer was arrested and later 'de-arrested' after taking pictures in Manchester. A trio of Pen cameras from Olympus – the Pen E-P3, E-PL3 and E-PM1 – were said to have the fastest AF speed of any system camera... but Olympus refused to say how fast. First pictures emerged of lenses for Pentax's first CSC, the Q. Thieves raided a London camera store in an attempted smash and grab, but left empty-handed. Leica's bosses quietly announced plans for a CSC during a conference in Paris. Pentax was sold to Ricoh for a reported £78m and lens maker Tokina snapped up Cokin filters after it ran into financial trouble. In a candid interview, Brian May from the band Queen, spoke to AP about how a passion for stereo cards led him to try to convince Fujifilm to produce them for the mass market. Shock, horror: press reports that monkeys had been taking pictures of themselves proved to be a 'slight exaggeration', according to wildlife photographer David Slater, who said the primates had merely played around with his cable release. Two war photographers extolled the virtues of the Apple iPhone, hailing it a 'rugged piece of gear for southern Afghanistan'. Nude George Bernard Shaw images emerged just days before an AP reader day at Lacock

## EISA WINNERS 2011-2012

Each year, the European Image and Sound Association, of which AP is a member, chooses its favourite kit. Here are the 2011-2012 winners



<b>Camera</b>	Canon EOS 600D
<b>Professional Camera</b>	Pentax 645D
<b>Advanced SLR Camera</b>	Nikon D7000
<b>Compact System Camera</b>	Panasonic Lumix DMC-G3
<b>Social Media Camera</b>	Samsung SH100
<b>Compact Camera</b>	Sony Cyber-shot DSC-HX9V
<b>Travel Compact Camera</b>	Casio Exilim EX-ZR100
<b>Advanced Compact Camera</b>	Fujifilm FinePix X100
<b>All Weather Camera</b>	Olympus Tough TG-810
<b>Lens</b>	Sigma 70-200mm f/2.8 EX DG OS HSM
<b>Zoom Lens</b>	Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD
<b>Compact System Lens</b>	Samsung NX 20-50mm f/3.5-5.6 ED i-Function
<b>Printer</b>	Epson Stylus Photo R3000
<b>Professional Lens</b>	Canon EF 70-300mm f/4-5.6L IS USM
<b>Photo Software</b>	Nik Software Silver Efex Pro 2
<b>Photo Accessory</b>	Vanguard GH-100 Pistol Grip Ball Head



Left: Leica ditches its iconic red dot for the M9-P, a restyled M9



Right: The Pen E-PM1 (Pen Mini) was among a trio of new micro four thirds models from Olympus

Abbey in Wiltshire, where they had gone on show. Nikon unveiled a 40mm f/2.8 DX macro lens. Grim news from the north-west as independent camera chain Wilding Photographic shut its doors, blaming 'crippling rents' for the demise of the 63-year-old business. As Jessops opened its second 'centre of excellence' in Manchester, Fujifilm eyed up a re-entry into the system camera market – it seemed a CSC was on the cards. Distressing goings-on in Cumbria, though, where 74-year-old Robert Reid was apparently ordered to hand over £100 to take a self-portrait in front of Carlisle Castle.

## AUGUST

- Leica confirms SanDisk card problem
- EOS 600D scores Europe win

**AT THE** Home Office in Westminster, officials admitted there was still some way to go regarding the education of security guards. At the same time, AP reader Phil Jenkins highlighted the confusion of 'public' versus 'private' land when he was prevented from taking photos at MediaCity UK in Salford, despite the land being

designated a 'public realm' by the developers. Days earlier we were reminded that police still had powers to stop and search when two tourists were quizzed under Section 43 of the Terrorism Act after photographing the MI6 HQ in Vauxhall. Timely, then, that AP was dispatched to an anti-terrorism training day on the invitation of Gatwick Airport operations commander Brian Bracher. We then heard police had been summoned to investigate a man taking pictures of officials destroying parakeet nests in his neighbour's garden. Image-sharing website Flickr showcased its six billionth image and, as Canon's EOS 600D scooped EISA's

European Camera of the Year award, Leica investigated reports that some SanDisk SD memory cards failed to work properly in its M9 camera. Jessops joined many UK retailers in waking up to damage caused by riots that struck many cities – the firm's newly revamped Birmingham store among the casualties. Polaroid promised a 3x4in-format, instant digital camera before Christmas – the 14MP Z340 would use Polaroid Zink (Zero Ink) paper. We interviewed Ricoh bosses about the Leica M-mount module for the GXR system and Sony showed off its Cyber-shot DSC-TX55, hailed as the thinnest compact with an optical anti-shake system.



## JULY

Jessops' new store was reported to have come under attack during the riots



Leica CEO Alfred Schopp outlines plans to unveil a consumer-level CSC at photokina 2012



## AUGUST

Panasonic unveiled a new bridge camera equipped with a 24x optical zoom: the Lumix DMG-FZ48

We interviewed Ricoh bosses about the Leica M-mount module for the GXR system



Leica bakes biscuits to celebrate new designer camera cases



© BRETT



Fujifilm launches its new X10 premium compact (above), while Samsung's WB750 boasts a 24-432mm equivalent lens



After much speculation, Nikon confirms its first CSC

## SEPTEMBER

- Samsung debuts NX200
- Media in Twitter rights row

**RIDING** on a wave of CSC success, Panasonic took the wraps off its new Lumix-X lenses, one of which features a Power Zoom that automatically controls zoom and focusing electronically. The 14-42mm f/3.5-5.6 lens collapses to the size of a 20mm pancake unit when not in use. The firm also revealed a 45-175mm f/4-5.6

telephoto optic. Fujifilm's major news was its new 'premium' compact, the FinePix X10, housing a 12MP, 2/3in-type EXR-CMOS sensor and a built-in optical viewfinder. A rights battle reared its all-too-familiar ugly head when the BBC and the *Daily Mail* website came under fire for grabbing images off Twitter. Korean lens maker Samyang confirmed a new 24mm f/1.4 ED lens by the end of 2011. The RPS hired classic camera expert Michael Pritchard as its new director general. Michael, a former director at auction house Christie's, said he wanted the RPS to serve as a 'more powerful voice' on photographers' rights. In a blaze of publicity,

Sony uncovered its new CSC flagship, the NEX-7, a 24.3MP model using an Exmor APS HD CMOS imaging sensor borrowed from the firm's latest Alpha SLT line-up, the Alpha 65 and Alpha 77 – the latter sporting a three-way adjustable tilting LCD screen. Samsung announced a 20.3MP replacement for the one-year-old NX100. The NX200 would be squarely aimed at entry-level DSLR users. And there was a new Nikon Coolpix compact figurehead in the shape of the P7100, promising faster response times and processing. A fourth-generation GRD compact debuted from Ricoh: the GRD IV.

## OCTOBER

- Nikon Facebook climbdown
- Amateur sues police over stop

**NIKON** was the talk of the town when it showcased its Nikon 1 CSCs – the 10.1MP V1 and J1. However, it was forced to defend its choice of a 13.2x8.8mm, 10.1MP CMOS sensor, which is smaller than the micro four thirds format. Nikon told us it wanted to focus on high frame-rate features, rather than sensor size and pixel



## SEPTEMBER

Fujifilm was set to launch its FinePix F600 EXR, with motion-detection function and 24-360mm equivalent lens



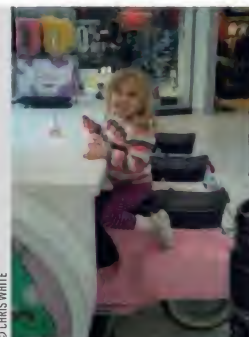
The RPS hired classic camera expert Michael Pritchard as its new director general



© CHRIS WHITE

## OCTOBER

A man's shopping centre photo of his daughter eating an ice-cream sparked a media frenzy



Sigma revamped its 18-200mm zoom lens, which features FLD glass





## NOVEMBER

- Thai floods hit photo industry
- Casio reacts to compact decline

**SPANIARD** Daniel Beltrá triumphed in the Veolia Environnement Wildlife Photographer of the Year Award. Casio told us it was scaling back UK distribution of compact cameras, blaming a decline in the market. It seemed system cameras were booming, though, with figures showing that Japanese output had nearly doubled in August. Then, in the first of a series of shocks, Olympus's CEO – a Brit called Michael Woodford – was sensationally sacked, telling the world he was dismissed after questioning high fees paid to financial advisers relating to past acquisitions. Just days later the chairman who fired him, Tsuyoshi Kikukawa, resigned and Olympus admitted it had paid a whopping \$687m to advisers when it bought a UK medical equipment firm called Gyrus in 2008. Shortly afterwards, vice-president Hisashi Mori fell on his sword as the company revealed it had covered up losses on its investments for decades. Canon unveiled a new flagship A3+ printer, the Pixma Pro-1, but, as it was to be made in Thailand, would its UK debut be scuppered by the floods? As images taken by explorer Captain Scott emerged in London, Leica unleashed a 30mm f/2.8 Elmarit-S lens for its S system and Panasonic unveiled a new 16MP CSC aimed at enthusiasts: the micro four thirds-format Lumix DMC-GX1.

Leica unleashes its Titanium D-Lux 5, but confirms that it contains no titanium



Ahead of its upcoming CSC launch, Fujifilm announces its X-S1 flagship bridge camera

Michael Woodford, whistle-blower in the Olympus scandal, makes a comeback bid



## DECEMBER

- Olympus crisis deepens
- Mystery over lens delays

**THE OLYMPUS** financial scandal reaches further than anyone anticipates, feared the company's former CEO Michael Woodford, who we tracked down for an exclusive interview. Woodford, then still a director, suggested investigators 'follow the money' to get to the truth of a crisis that prompted Japan's PM to intervene and led the firm to lose more than 70% of its value. Mystery shrouded delays to three professional Canon lenses that were announced in February. Leica warned its M9 camera owners not to use certain

SanDisk memory cards, despite issuing a firmware update that aimed to resolve compatibility problems. An image of the River Rhine on a dull day fetched a record price at auction, bowing out for more than \$4 million. Fujifilm released details of its new premium-level bridge model, the X-S1, and confirmed it will go on sale in February. Will we see Fuji's CSC at trade shows in the United States?

## ROLL ON 2012

As the shutters closed on 2011, photographers welcomed guidance designed to target

overzealous behaviour by private security guards who suspect photographers of plotting terrorist attacks.

Photography and Hostile Reconnaissance was drawn up by the British Security Industry Association (BSIA), with input from the UK Government and counter-terrorism police. It followed months of talks between the Home Office, police and photography campaigners, including AP. But will it work?

Christmas and the New Year may provide the answer, if recent festive seasons are anything to go by. The holidays normally throw up a sickly concoction of stories prompted by officials who get confused about photographers' rights. Some fear guards will ignore the rules, or fail even to read them. Yet the mere existence of the guide is a tribute to the

many AP readers who have relayed their experiences and views through the pages of the magazine and via the AP website.

As the full extent of the Thailand catastrophe became clear, we were warned of delays to Canon cameras, some of which are made using parts sourced in the flood-stricken area. Meanwhile, Nikon's consumer DSLR factory in Thailand will not be fully up and running until the end of March.

Both remain coy about which models are affected, leaving us to wonder whether the launch of new cameras such as the much-rumoured Nikon 'D800' will be put on the backburner until production schedules can be guaranteed. And, perhaps, we may have to wait a little longer for a Canon CSC – if such a plan exists.

Carl Zeiss was set to debut its first 25mm Canon EF-bayonet mount lens



## NOVEMBER

We learned that early 2012 would see the launch of the Lytro Light Field Camera, a digital compact said to enable a picture to be focused after it is taken



© ANDREW GASSON



## DECEMBER

Ricoh unveiled the CX6, a 10-million-pixel digital compact camera boasting an AF speed of 0.1secs

UK photographer Andrew Gasson won a Gold Medal in a projected image competition hosted by the Royal Photographic Society



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© Brent Stirton/Reportage by Getty Images. Canon Ambassador. North-West Kenya, 2010. Shot on a Canon EOS-1Ds Mark III; EF16-35mm f/2.8L II USM

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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

BOOK



© ELLIOTT ERWITT

## Sequentially Yours

By Elliott Erwitt, TeNeues, £50, hardback, 208 pages, ISBN 978-3-8327-9578-8

**THE DECISIVE** moment is one of those terms you often hear within photography circles. The concept refers to that moment when the elements of a situation come together to form a perfect expression of

that singular event. Or, cutting through the hyperbole, it's the fraction of a second when you press the shutter and you get a good photograph. But everything has its opposite and the decisive moment is no different. Enter Elliott Erwitt and his really quite excellent notion of the indecisive moment. Essentially, Erwitt is telling a story through a series of sequences – panel one leads to panel two,

with the narrative concluding in panel three. Erwitt has always been a great lover of the absurd and comic, and each of the images demonstrates this brilliantly. The structure is similar to the kind of work produced by Duane Michals, and if you're a fan of his then Erwitt's book will definitely appeal to you.



## EXHIBITION



© TOMAS VAN HOUTRYVE

## Tomas van Houtryve: Behind the Curtains

Until 8 January 2012. Third Floor Gallery, 102 Bute Street, Cardiff CF10 5AD. Tel: 02921 159 151. Website: [www.thirdfloorgallery.com](http://www.thirdfloorgallery.com). Open Wed-Sun noon-6pm. Admission free

**THE POLITICS** of communism is perhaps one of the most misunderstood and misrepresented concepts we have. For some it is a logical way of life, while for others it is a serious threat that must be stamped out and avoided. But regardless of the realities, it is most certainly an ideology that has often been warped and twisted to meet individual selfish ends. This fascinating body of work by documentary photographer Tomas van Houtryve gives viewers access to some of the world's most secretive countries, specifically North Korea, Cuba, China, Nepal, Laos, Vietnam and Moldova. What the images reveal are countries that have been turned into military complexes and totalitarian states. It all goes to show that even the most well-intentioned ideologies can be twisted into an iron fist of oppression.



## Photography: The Origins 1839-1890

By Walter Guadagnini, Quentin Bajac, Elizabeth Siegel and Francesco Zanot, Skira, £39.95, hardback, 304 pages, ISBN 978-8857207186

**THERE** have been a great number of books purporting to tell the story of photography, but none has been quite as well researched and presented as this one. This is due in no small part to the presence of several authors, meaning that each individual has committed themselves to writing about their own chosen period. Every photographer you'd expect to be here is present and accounted for, such as Daguerre and Talbot, as well as a few with whom you may be unfamiliar. Helpfully, many of the photographers are accompanied by short but informative biographies. The range of imagery on display is genuinely beautiful and strange. There's something about photographs from this period that

communicate a feeling of magic and wonder. This was a period when photography was in its infancy, yet photographers quickly understood the limitless creative potential of the medium. This is volume one in a series of four and each edition is likely to be a must for your bookshelf.



BOOK

Amateur Photographer  
★★★★★



[www.theatlantic.com/infocus](http://www.theatlantic.com/infocus)

WEBSITE

**FOLLOWING** on from last week's look at website BagNews, In Focus is another site that attempts to grasp an understanding of world events through photographic imagery. Several times a week web developer and lover of photojournalism Alan Taylor posts images that essentially tell a story. It could be a news event or a series of fine-art images – the range is endless. Once they are filtered through the ideas factory that is Alan Taylor's brain, the photographs begin to come to life in their contextual background. It may seem like a strange thing to bring up, but a great virtue of the site is the size at which images can be viewed. Each picture can be enlarged, meaning the viewers can revel in the smallest details of the imagery. This is a great site and well worth checking out whenever you get the opportunity.

Amateur Photographer  
★★★★★

# CONDENSED READING

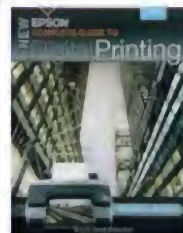
A round-up of the latest photography books on the market



● **BOUDOIR PHOTOGRAPHY** by Tammy Warnock, £12.50 Well... what to say? First, this is not quite the guide to excellence that the title would have you believe. It is, at best, a guide to getting acceptable images of what the blurb refers to as 'real women' – who are wearing very little. Warnock shows you what you can do with a basic set-up in a period of 30 minutes. Nice.



● **IPAD FOR PHOTOGRAPHERS** by Ben Harvell, £9.99 iPads are here to stay. Technology will consume us all and the days of *The Terminator* are fast approaching. But before a big nuclear warhead turns us all into skeletons we can all enjoy Ben Harvell's really excellent and visually appealing book about the iPad sticking its nose into photography's affairs. It's a great step-by-step guide and will make for excellent reading when you're cowering under your desk as the bombs rain down.



● **EPSON COMPLETE GUIDE TO DIGITAL PRINTING** by Rob Sheppard, £16.99 This handy in-depth guide is one of the better books about digital printing. The format is clean and accessible, and Rob Sheppard's advice is sound and invaluable. Some of the pages could perhaps have benefited from being a little punchier in terms of layout, but as a reference book it does its job.



● **LOST WORLDS** by Arthur Drooker, £29.95 This fascinating book, subtitled *Ruins of America*, takes a look at many of the incredible ruins peppering the landscapes of Mexico, Central America, South America and the Caribbean. Drooker's images are brilliant and his informative text offers some fascinating history.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### MADE IN THE DARKROOM

Your feature on Ansel Adams and his most famous print, 'Moonrise, Hernandez, New Mexico' (*Icons of photography*, AP 26 November), must have given most photographers, myself included, a great boost. How enlightening to know that the great man could take such a duff photograph and, with a little manipulation, turn it into a masterpiece. Seeing what he could achieve with the most basic of tools must hearten those who have at their disposal so many modern methods to fix and alter their photographs. It also shows that most great photographs are made after the shutter is clicked.

Michael Weymes, Co Meath, Ireland

### CHEAP AS CHIPS FILTER

Having read Dave Brooks' star letter about 10-stop ND filters (AP 3 December), as a tight Yorkshireman I decided I wasn't going to spend a fortune on one, so after a little research on the internet I discovered some chappies who came up with a cunning idea involving welding glass. Basically, welding glass exhibits similar properties to a 10-stop ND filter in allowing photographers to make long-exposure images. With mine. I used some Araldite to fix the ring from an old filter (without the filter glass) to the welding glass and, hey presto, a cheap-as-chips 10-stop(ish) ND!

As for the pros and cons, what I would say is that the welding glass produces images with a green tint that require converting into black & white, and clearly a filter that cost a couple of pounds isn't going to replace an expensive bit of photographic kit, although

I quite like the images produced. Other readers might find it a bit of fun to play around with.

Craig Neary, West Yorkshire

You could fix the cast with a custom white balance, Craig – **Damien Demolder, Editor**

### MIXED SENSITIVITIES

While Damien Demolder is talking to camera manufacturers about low-sensitivity sensors (*Letters*, AP 10 December), can he ask for a sensor where the ISO can be varied across its surface? This would save me having to buy any grad filters.

Tom Frost, London SE10

I know the technology for this exists, but it is still at the fine-tuning stage at the moment – **Damien Demolder, Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

## PRO-CHOICE

In response to David Davies' reply to my letter (*Stop sniping*, AP 3 December), I would like to put him straight on a few points.

Regarding Sony's optical viewfinder (OVF) cameras, the company *did* have a number of excellent models of this kind in its range. I know – I have owned a few. However, following a conversation with Paul Genge, Sony UK's photography guru, he told me there are now *no* OVF cameras still in production. Even the Alpha 900 has been dropped in preparation for next year's launch of the full-frame Alpha 99, which will be an SLT/EVF camera.

In addition to discontinuing all its OVF cameras, Mr Genge also stated that there will be no future firmware support for the last of these OVF models, and that none of the latest firmware for the SLTs is applicable due to differences between the processors. This means my Alpha 580, bought in March 2011, is now all but obsolete.

I have been an Alpha mount user since the early days of the system, and as such have invested a lot of money buying equipment that is compatible with the cameras. However, I now find myself on the verge of losing a lot by selling it off and switching brands, just because Sony does not want to offer a choice.

I don't see my expressing my opinions as sniping, and I am sure that if he did, the editor would not have published my letter. I thought I was quite clear in saying that I wasn't anti-EVF, just that when I get round to replacing my current camera, I'd like to have a choice between a Sony EVF and a continuing range of Sony OVF models. With that, I'll leave others to do the sniping.

Graeme Stewart, via email

Sony Japan has marked the Alpha 900 as discontinued on its web page. It is out of production now, but we expect European stock levels to keep the model in the marketplace until early spring 2012. You might be misunderstanding my prior comments to other users of the Sony UK Facebook page, where I was asked if the Alpha 580 can have features added to it that were recently obtained by the Alpha 55 and 33 models. I stated that it could not, together with a full explanation as to why that is the case. No mention was made of an all-encompassing 'no OVF models' regarding firmware updates. And I don't think I have ever mentioned an 'Alpha 99!' – **Paul Genge, Sony UK**

## SORELY LACKING

Andreas Gursky's image 'Rhine 11', which sold for a staggering £2.7 million at Christie's in New York (*News*, AP 3 December), must have been bought by someone with either too much time on their hands or far too much money. Maybe both!

To say it's an uncluttered picture is an understatement. It sorely lacks a focal point, or any atmosphere or mood. In its favour I have to admit that it's strengthened my belief that the world of fine-art photography

## What The Duck



<http://www.whattheduck.net/>



## FOUR FOR THE PRICE OF THREE

I was interested to read Frans Lanting's article on the relationship between grazing animals and the evolution of grasslands (*Photo insight*, AP 3 December). His photograph of the zebras, however, is enigmatic. He says, 'There is a wonderful balance between the three subjects in the foreground and the single tree in the distance.' But there are actually four zebras in the picture! The apparently single animal on the left is, in fact, the rear end of two beasts. Just look at the stripes on the right haunch of the animal – when did you ever see stripes change like that? And if you look at the left side of the zebra, it seems to have two left ears! Did Mr Lanting not spot that – or is he hoping that we don't?

Neil Scott, Edinburgh



is ready for another inventive contributor in search of fame and – particularly – fortune. Namely, me!

I'm thinking of setting up shop as an 'arty' photographer. I'll snap anything I see in my everyday life, then pass it off as 'fine art'. And I'm off to a good start. At a recent 40th birthday bash, I secured several images of half-eaten sandwiches, a bottle of red wine spilled over the birthday cake and, outside in the smoking area, an ashtray almost groaning under a ton of fag ends. Still-life photography is everywhere – you just have to train your brain to spot it.

All that's needed now is to run off a few dozen A3-sized prints (on archival sound media, naturally), then lie back and wait for the readies to roll in. Easy life? Not half! I wish I'd thought of it years ago.

Mick Bidewell, Tyne & Wear

**It's extraordinary, isn't it? – Damien Demolder, Editor**

## STUCK INDOORS

It was interesting to see the feature in AP 5 November about indoor photography, as it had just become of relevance to me. I set up a shot of a cup on a saucer, and another of a pair of crutches with some grapes. Unfortunately, my indoor photography was more limited than that in the article, as I had no equipment other than a camera, and was unable to rummage for suitable items and adjust the things as I might like because the crutches were unexpectedly mine!

I had fallen *up* the stairs and ended up at A&E. A week on, I was on crutches and had a bruise, but was otherwise fine, except that I hadn't gone outside all week – and there I was with a new camera I was just getting to grips with, intending to take it for plenty of walks to try to grab a street photography picture. The hospital warned me that my leg could be painful for up to two months, and by the second week bruises were appearing in places that had never even made contact with any part of the floor!

I had gone in grand style when I did it. I had been rushing upstairs to take a photograph from the bedroom window, when my leg felt as if something snapped and gave up on me. I went flying up the remaining few steps, right across the landing with my arms fully stretched out in front of me, and into the bedroom. I came to a halt with my new camera still firmly in my hands, raised safely a few inches above the ground, with everything else, myself and all my scattered belongings, flat on the floor. And somehow I still managed to stick my camera up at the window and take a picture, before realising that my leg really did not like being stood on!

As it turns out, crutches and grapes do make an interesting still life...

Jill Beeton, Essex

**My mother sent me to school in shorts all year round because grazed knees heal while ripped trousers don't. At least you didn't break the camera. The leg will mend – Damien Demolder, Editor**

# BACK CHAT

## AP reader Arthur Allen on the winter wonderland hopefully coming to your door

**DEEP-BLUE** skies, blinding white snow, brilliant sunshine, views to make you go weak at the knees: that's the magic of winter for every photographer. Well, it should be. And judging by the great winter shots seen regularly in AP, it is for lots of photographers. Unfortunately, where I live, the white stuff that guarantees such masterpieces frequently guarantees you'll never get one because it puts the scene out of reach, up the road, over the hill.

On several occasions during each of the last couple of winters, my car never even made it out of the drive, never mind up the road and over the hill, for weeks on end.

So what do you do when you're desperate to capture the white heaven of the hills or the white hell of the motorways and you're forced instead to be a miserable stay-at-home? Practise your portraiture? Set up a still life? Concentrate on close-ups? Or get out there to the wilds of your garden... and make do with a bit of make-believe!

Have a fresh look at what's right under your nose. Use the snow to turn the ordinary into the extraordinary. With a bit of imagination and the right viewpoint, even a modest little hedge can look like rolling dunes at the edge of a frozen lake, the sun trying to break through over the distant hills.

In the absence of an uphill climber or downhill skier, the wind-battered shape of the postie fighting his way through the pavement drifts can be just as epic. And although the outlook may be bright for your sundial, using it to tell the time isn't so easy when the top is under two feet of snow. It can make a good photo, though.

Shoot massive icicles from inside the window and get a surreal view of the world outside. Or get close in to marvel at their fantastic shapes. White branches stand out against a clear sky, while other trees look like they're just waiting for someone to hang Christmas decorations on them. Even the most mundane roof or fence takes on a certain charm in the snow.

It doesn't matter what kind of camera you use or what experience or knowledge you have, just give it a go. It might not be award-winning stuff, but it really can be fun.

The only tip I'd give would be to at least consider getting a bit of height (from a window or on a wall) so you can point the camera down slightly to get rid of distracting backgrounds. That bleak, lost landscape looks a lot more realistic if there isn't a row of houses at the top of the picture.

When you look back at one of these photos, you'll shiver momentarily as you remember taking it. One of my favourite shots certainly wouldn't win any awards: it's a very ordinary, unexciting view of the garden, but I can still feel the bitter chill as I leaned out the conservatory door, shooting handheld at 1/6sec courtesy of a brilliant combination of full moon and snow – at 3am! Fun, memories, emotions: isn't that why you started taking photographs in the first place?



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# PHOTO INSIGHT



## CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

**Cathal McNaughton explains how choosing what to include and exclude through careful framing can create an image that intrigues**

**I TOOK** this picture in the Glens of Antrim in Northern Ireland. It was a warm summer's day and I had been driving along the coast. I was out and about with my camera, seeing what I could photograph. We don't get that much good weather in Northern Ireland, so on this day there were quite a few people around the coast.

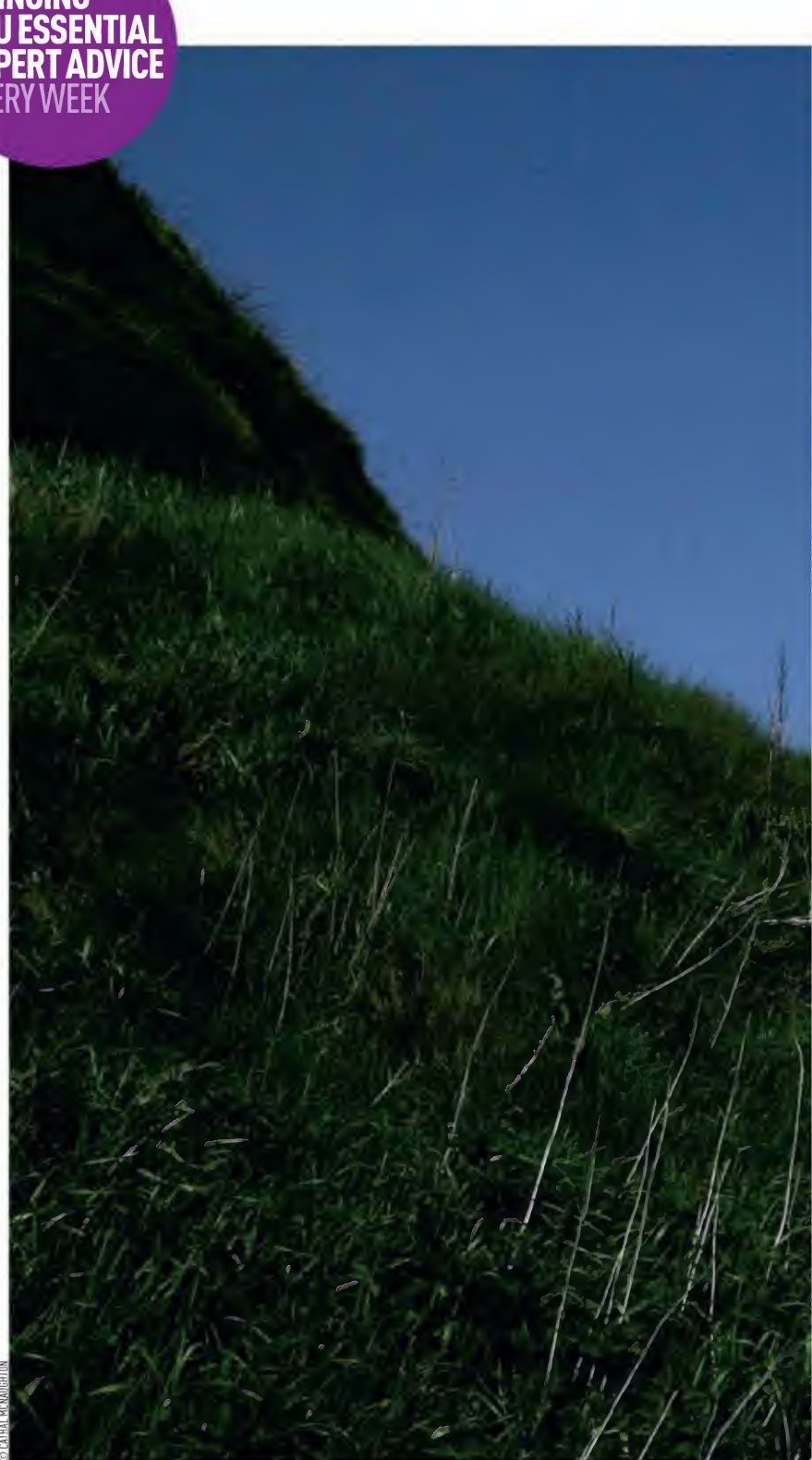
I drove towards the pier to see if there were people fishing or sunbathing and happened to see a pair of legs dangling over the pier wall. I knew instantly there was a photograph to be had because the scene was so quirky. This, coupled with the beautiful blue sky, made a great composition.

The man is either sunbathing or resting. The reason there are Wellington boots in the image is that the man and the children who were with him had been paddling in a rock pool beside the pier. They had taken off their wellies because it was a warm day.

I wanted the image to look as odd as possible. It was already a strange scene, but the contrast between the wall, the legs and the grass verge makes you wonder why anyone would want to be lying there. You look at the picture and almost do a double take. What you can't see is that there is a beautiful coastline just outside the frame, and if I had shown that coastline, in order to put the person in context, the picture wouldn't have been so oddly compelling. It would have been immediately obvious that the man was sunbathing, but from this angle you don't know this is the wall of a pier – it could be a wall anywhere. The picture asks more questions than it gives answers. What is going on here? Why is this person lying on a concrete wall? Why are there two sets of wellies when there is only one pair of legs?

There is a certain quirkiness to my pictures and I always like to enhance that if I can – to leave people wondering what is going on, to create a talking point around the picture. It is something that has developed naturally – it's not something I set out to do, but over the years my style has moved in that direction.

A lot of the work I do is quite serious or political, so it's always nice to inject an



© CATHAL MCNAUGHTON

element of humour or oddity into images of everyday things. A lot of the time when on an assignment I don't have the option to inject humour, so when I'm creating standalone pictures for myself, I go in search of humour. Come to think of it, my mentor at the newspaper where I started out – the *Irish News* – always tried to come back with something different. There was humour in his pictures and that probably rubbed off on me.

In reportage photography, if it's a specific news event you don't want to be seen to be

skewing reality in any way, but if the subject is more fun or light-hearted I don't see a problem with [adding a touch of humour or being creative.] This picture is heading more towards art than reportage. That said, I shot exactly what was in front of me, so this is the scene as I saw it.

Selective editing and focusing occurs in every photograph we take, with everyone putting their own stamp on a scene. I believe that often less is more, but there are no hard-and-fast rules. One or two elements can sometimes be enough,

To see more images by Cathal or to book a place on one of his workshops visit [www.cathalmcnaughton.com](http://www.cathalmcnaughton.com)

To take part in a free street photography *Masterclass* with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to [appicturedesk@ipcmedia.com](mailto:appicturedesk@ipcmedia.com)





**'I find that looking at images where the subject is dead centre can make me feel quite uncomfortable'**

otherwise things can get very messy and your message can get lost. The focus of this picture is very clear, and as I wanted people to look at the man's legs I tried to keep only his legs in the picture. Placing the subject slightly off to the side draws more attention to it, not less. It's also pleasing to the eye. There has to be a reason to place something in the centre of a picture, and I find that looking at images where the subject is dead centre can make me feel quite uncomfortable. To place this subject in the centre would almost be too much, as

it would shout out, 'Look at these legs!' The picture is obvious enough, so placing it off to the side is a more subtle approach.

As the man hadn't seen me, I took just a few frames and left. The picture was already there so I didn't have to do much to fine-tune it. I used my Canon EOS-1D Mark II with a 24-70mm lens. The exposure was 1/5000sec at f/9, and ISO 400

I am not trying to get any particular point across in this picture. Photography can sometimes be far too serious, so often it's good just to be funny. **AP**

**Cathal McNaughton was talking to Gemma Padley**



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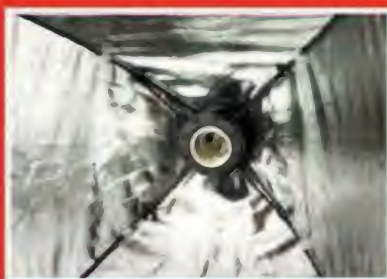
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# Location portraits

**Dennis Welsh's** light-hearted, carefree outdoor portraits encompass light, life and optimism. He talks to **Gemma Padley** about what makes a great natural-looking environmental portrait and explains how to create images that burst with life

A cranberry grower raking his crop after it has been floated off the plant, Dennysville, Maine, USA





**PORTRAITURE** doesn't have to be confined to staid, stuffy indoor locations. There are myriad places in the great outdoors that are perfect for creating carefree environmental portraits all year round. Just ask Dennis Welsh, who specialises in creating naturalistic portraits that eschew formula and cliché, and instead sparkle with energy, playfulness and vitality.

Dennis, who lives in Maine in the USA, has been a professional photographer since 1990. In that time, he has built a successful photography business producing images for advertising, editorial and commercial clients, as well as private commissions. His style is to put people pictured in their locations at the core of his images.

The appeal of producing portraits in outdoor locations comes from an ingrained love of the outdoors and of people, as Dennis explains: 'I believe down to my core that life is about being outdoors. I love studio portraiture, but while I can do this I'm not a studio photographer. There are some fantastic photographers out there who create wonderful studio work, but I'm a location guy – the location plays a big role in what I photograph.'

### ENVIRONMENTAL PORTRAITURE

Dennis's aim is to include as much of the surrounding environment in his images as he believes is appropriate without taking anything away from the subject itself. 'I try

to create images in which the people don't overshadow the environment and where the environment doesn't overshadow the people,' he says. 'I work hard to strike a balance between the two. I don't have a set formula for this, such as the person has to take up a third of the frame. Instead, I try to work out every situation separately to discover its potential.'

'I tend not to direct every shot, but to let shots unfold instead,' he adds. 'I might say, "OK. This is a phenomenal landscape. Let's play with this as a location until we find the right mix of person to landscape." Sometimes that person will absolutely fill the frame, but there is always a hint of what is around them. It works the other way, too, as a person can fill a small proportion of the landscape and yet still draw the viewer's eye. The person's mood, their attire and expression are all evoked for a reason, and the landscapes in my images help to define why the person looks the way they do.'

### CHOOSING A LOCATION

While there is no 'typical' location, there are certain places that lend themselves to environmental portraiture, and how Dennis chooses a location will depend on the commission. Sometimes he will go where the client decides, but often he will revisit tried and tested locations that he knows will work well. He mentions the potential of woodland or coastlines, for example. 'I'm fortunate in that I live in an area that is a

stone's throw from the ocean, where there are both rocky and sandy beaches,' he says. 'I'm an hour from the mountains and there are plenty of woods. Snow in winter can be beautiful, too.'

### USE OF LIGHT AND COLOUR

Dennis is inspired by beautiful late or early morning sunlight. 'I like to shoot in the early mornings or evenings,' he says. 'First and foremost, I try to work with the right light.' Although he now shoots digitally, Dennis mentions the challenges he faced when shooting film on location, namely the need to use a separate lightmeter rather than relying on the camera's in-built metering. This instilled a sense of being able to read the light intuitively that has helped him when shooting digitally.

'Having a background in shooting film has laid the foundations for me to be able to shoot digitally in adverse conditions without too much difficulty,' he says. 'Today, with digital technology, you can fire off a couple of exposures, look at the image on the LCD screen and make any necessary adjustments. In that sense, it's a lot easier.'

### TECHNICAL GEAR AND APPROACH

Dennis tends to use two cameras – a Canon EOS-1D Mark IV and a Phase One 645 DF medium-format camera. Depending on the project, his lenses range from 14mm to 300mm optics, and might include 17-35mm

**Above: Fly-fishing off the coast of Puerto Rico as the guide uses a pole to propel the boat in search of bonefish**

**Above right: A four-year-old, determined to get back up the hill for another ride**

**Right: Putting the finishing touches to the Christmas tree in New Hampshire, USA**





**‘As a viewer, when you see an image that has been taken with a wideangle lens, you’re right there. You’re part of that image’**

and 28-70mm lenses. Dennis tries not to keep switching lenses during a shoot, so he makes sure he takes all the shots he needs with a particular lens in one session. ‘I’m starting to work more with prime lenses, such as a 85mm, 50mm or a 35mm,’ he says. ‘To me, these still feel intimate. Depending on what I’m trying to convey in an image, I might shoot wide open at f/1.4 if I can, but at other times I’ll stop right down to f/16, to bring the whole scene into focus.’

Sometimes Dennis will use a wide lens, which he says forces him to interact with his subject to create images that are more personal. ‘As a viewer, when you see an image that has been taken with a wideangle lens, you’re right there,’ he says. ‘You’re part of that image. To me, it makes the images more believable.’

Dennis might, for example, start a shoot by photographing the subject with an 85mm lens, to show just a hint of the background. Once he has all the pictures he needs with the 85mm lens, he’ll switch to using a wider lens, perhaps a 14mm, to include more of the background. ‘I’ll still be quite tight in on the person’s face, but you can see the subject matter behind,’ he says. ‘In one shot, the subject fills the frame with just a hint of the

background, and in the other, while still tight on the subject, it shows more of the scene.

‘I try to shoot with as little gear as possible and to keep things simple,’ he adds. ‘I have complete admiration for the photographers who use lots of equipment, but a simple approach works for me.’

#### **ON A SHOOT AND SUBJECT INTERACTION**

The first thing Dennis does when he arrives at a location is scout out the area. He will then take another look around, taking note of how the light is falling on the scene. ‘I’ll try to work out where the light, the person and the environment all come together,’ says Dennis. ‘Then I’ll start getting my ideas together.’

Taking his inspiration directly from the people he is photographing, the emotion of the portrait is key for Dennis. His aim is to capture the essence of the person he is photographing – to ‘get inside their head and to see what makes them tick’.

In terms of getting the best from his subjects, Dennis takes time to get to know the people he is photographing, to set them at ease.

‘If I have an hour to photograph





## DIPTYCH IN PORTRAITURE

**'TO ME**, this image speaks of adventure and exploration,' says Dennis. 'I wanted to produce a strong portrait of the boy, but I also wanted to convey a sense of where he was and what he was doing so I knew I had to include the coast behind.'

'Diptychs and triptychs are like short films: they tell a story, with a narrative

thread running through the images. You should almost be able to envisage the next frame, and that's the effect I'm trying to create here. I don't plan my images to fit the diptych format – it's usually something that happens later. I shot this image in colour, but there's a certain timelessness that is unique to black & white.'



someone, I spend a fair amount of time chatting with that person, getting to know them, walking around the location and so on,' says Dennis. 'In this way, by the time I photograph them, I hope they will feel comfortable with me. It's about intuition and trust. It's a two-way street – I have to get to know them, to work out how they're going to look their best, and they have to get to know me. The actual process of photographing them becomes an extension of that interaction. I work very quickly as that window of opportunity is often short-lived.'

If Dennis feels he has hit upon something that is working, he'll stay with it, but he says it's also important to take a step back and review what you're doing. 'I might ask myself: "Do I need a new location or a different lens? Do I need the subject to stand in a different way?" I'll look at what the person does naturally and shoot that, but then I might adjust their position slightly. Sometimes I'll throw everything out of the window and that's when I get the best shots.'

Movement often features in Dennis's work, which 'lifts' the image. 'I started my

**Above: A boy and his bucket on the coast of Camden, Maine, USA**

**Below: Happy to be outside, no matter the weather**

career photographing athletes and most of what I was shooting was sports-orientated, and quite often outdoor adventure sports,' he says. 'I've taken that sensibility, that style, and used it in my portraiture.'

### GROUP AND INDIVIDUAL IMAGES

When photographing more than one person, it is even more crucial to find the

right angle and to keep the energy going. 'Group shots can be challenging to shoot because you have to make sure everyone's energy levels are up and every person is looking at the camera at the right time,' says Dennis. 'I try to shoot all the way through the action – not just the start of the movement. If the person is struggling with an action or if they're feeling uncomfortable, I'll try something else. It's about constantly reading the situation as it unfolds, anticipating what is going on and being prepared to change the approach if it's not working.'

When photographing children, Dennis's advice is clear. 'I never treat children like children,' he says. 'I treat them like people. I have three young kids of my own, so I'm used to interacting with children. I never rush into a shot and try to force something because that never works.'

### RELAYING A NARRATIVE

Many of Dennis's subjects are engrossed in what they are doing. For example, in one image, a little girl with a parasol leaps ballet-like through the air (top right), in another a man diligently harvests cranberries (page





21), while in another a young boy plays by the coast (left). 'The image of the girl with the parasol didn't start like that,' says Dennis. 'She was sitting on the wall looking up at the camera, which was a beautiful shot in itself, but I wanted to try something different. I asked her to jump and kick, and suddenly this magical moment happened. The picture is full of light, youth, life and vitality.'

In many cases, the subject appears to be oblivious to Dennis's camera and they seem to be enjoying what they're doing. This perhaps is part of the key to the success of his images, as Dennis is an expert in capturing candid, carefree moments. 'I try to make my images as authentic as possible,' says Dennis. 'I like my subjects to look natural.' There is also a narrative element to Dennis's images as they appear as glimpses of a wider story. 'Whether it's an expression on the person's face or a gesture or action, I try to tell a story,' says Dennis. 'I try to relay as much as I can through one image.'

### POST-PROCESSING

Dennis may tweak the images in post-production, depending on what he feels is needed. This could include using a particular colour palette to evoke a certain feeling, but he is careful not to stray far from what looks genuine. 'I will make an image a little warmer or cooler, depending on what's required,' he says.

'The image that comes straight out of the camera and is uploaded to the computer

isn't the finished picture,' he adds. 'Images need to be polished and I'm willing to do that to a point. I know photographers who retouch until their images become almost like illustrations, but I won't go that far. I'll take my retouching to a point where it is visually pleasing but believable.'

'I try to ensure my photography is very

**Above: Taking advantage of a little breeze, Miami, Florida, USA**

honest,' he says. 'A few years ago, I made a resolution to be true to what I feel is good photography. If people like what I do that's great, but if they don't that's fine too.'

To see more images by Dennis, visit [www.denniswelsh.com](http://www.denniswelsh.com)



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January

# 2011 FORUM WINNERS

If you want to be inspired by seriously creative photographs taken by people just like you, then look no further than the monthly AP forum competition, says **Damien Demolder**

**THE AP** forum gives photographers the chance to chat with others about photography, cameras, software, techniques or what was on TV the previous evening. It's a hive of experience, activity, inspiration and, most of all, companionship.

Here we're showcasing the work of the monthly forum photo contest winners. It's a 'for fun' competition, but we have a Samsung compact camera prize for the picture placed first in each round, while runners-up win an 'Amateur Photographer Loves my Pictures' mug (see right).

Thanks to Chris Cool for ensuring that everything runs smoothly, and for guiding new members in the fine art of loading a picture onto the website that is the right size. It's all great fun, and without Chris it just wouldn't happen. Visit the competition pages at [www.amateurphotographer.co.uk/monthlycompetition](http://www.amateurphotographer.co.uk/monthlycompetition).

## January Bright spark Sunny side up Zou

This is what light tones and overexposure were made for. A soft delicate subject, lit from behind so that the petals glow and reveal the simplicity of their shape, the transparency of their make-up and the texture of their structure. The lightness of the shades here is all David Hamilton, south of France window-light and a summer's day. The muted colours are still powerful enough, with such pale neighbours and companions, to stand out and be seen.

Such a number of flowers is very difficult to arrange in a single frame while maintaining a natural and uncontrived feel. They are jumbled but organised at the same time, in and out of the picture, looking at us and looking away. It is a very sensitively made picture, and makes me glad every time I look at it. First rate, Zou.



## February



## February Things that go click in the night Calton Hill at night, Edinburgh KBJoKeRZ

You might think there is much less skill involved in an image such as this, but just because the subject is more obviously spectacular does not make it any easier to capture. Here we have the right space between the man and the chimney, enough space between the man's head and the horizon, and a subject that lands at the intersection of the left-hand third and the lower third. The exposure balances the silhouette with the lights in the distance, and maintains just the right amount of colour saturation for us to get a sense of the ambience. I like the bend in the ground, the layers of lights and the separation of the legs that helps to define his shape. Excellent.



March



April



**March** Lost in space

**A bit spacey**

**Done\_rundleCams**

This is a work of genius. The colours are fantastic and the birds are positioned perfectly on the wonderfully curved lampposts. It is sensory, amusing and artistic all at the same time. And you know what? That's all I need to say about it. Great job, Done\_rundleCams – an astonishing picture.

**April** Three in one

**Me**

**Betinalap**

Is this a simple shot? This self-portrait is certainly a simple idea, but its execution is very sophisticated. It helps that Betinalap is very photogenic, but that really is less than half the battle – you still have to do something with her. The light is perfect – sculptural and theatrical, defining her face, shoulders and hair so well. The bleached tones of the half-face in the foreground make a striking starting place, and we can then travel into the view to collect fuller information in the background. The dust spots on the mirror let us know it is a mirror we are looking at, and at the same time stop us from falling in and make us feel as though we are about to. I love it. An exceptional image. Well done.

May



**May** Slightly cities

**Spring cleaning**

**Webbian**

This picture reminds me of the famous Charles Ebbets picture 'Lunch Atop A Skyscraper' of construction workers on a steel beam during the building of the Rockefeller Centre. Although the pattern of holes grabs our attention first, it is the delightful, and full, range of tones that really makes the picture. We have blacks and whites, but in moderation, and the deep greys that form the body of the work are key to it revealing so much texture and form. The whole thing is straight and we can appreciate the pattern and the subject without being distracted by lines that look as though they should be parallel but which aren't. It is a great picture, with comic and artistic appeal. First class.

**June** Hey look, we match

**Two shadows**

**Jasenz1**

We've seen excellent street photography this year, and this from Jasenz1 is up there with the best. The composition contains a wonderful combination of skill and luck as we see lines come to points, creating triangles and rectangles all over the place. The cables work brilliantly as they cut into the shadows at the top of the frame and meet at the bottom left, and that the shadow of the cable hits the crack in the paving. The cut triangle of the upper right pushes the players onto the stage, and they mirror each other in step as their right-angled shadows display their form. It is all set off in a '70s tonality of middle greys and moderate contrast masquerading as harsh black & white. A fine effort.



June



JASZENT

July One bold colour

## Sky blue drops

JackHood

We all love an underdog – except when we're competing against him. I'm not saying that JackHood is an underdog, but most people would assume he'd be swimming upstream by using a compact camera in a photo competition against seasoned and tooled-up enthusiasts. Here he proves that what counts is not what you've got, but how you use it. That said, many compacts are better for macro work than non-specialist DSLRs. This Taraxacum seed pod, resting on the head of its mother, is quite astonishing. Of course, we've all seen macro shots of dandelions before, but perhaps never with such a background, such lighting or those crystalline water droplets. The bold colour is there, and it shines through the sparkling bubble, sets off the tiny white threads of the wind-striped umbrella and complements so well the harvest gold of the seed pod. This is beautifully exposed, wonderfully composed and very well seen.

August On the doorstep

## View from the doorstep

Jonopye

It is easy to comment that a particular picture was simple to take, that it required little imagination, no special technique and that anyone could have taken it with any camera. There are lots of great pictures like that – ones that need nothing more than an eye, some foresight and an understanding of how to communicate. When you look at Jonopye's picture you know exactly what it is like to stand in the hallway and look through the open door. Many of us would have walked to the step and photographed the view, but then we would have missed the vital element that lets us know what we are looking at. The picture is bent like mad – which usually drives me mad – but here we just get that peripheral vision effect that feels almost natural. It works because it transports me from my desk here in central London to wherever Jonopye lives, so I can stand in his hallway and look through his front door to see exactly what he sees.

July



JACKHOOD

August



JONOPYE



September



Cropete

**September** All alone

## Reflective solitude Cropete

There's quite a story here, and using the clues Cropete has given us we are free to construct it as we see fit. It's a domestic scene, but the TV is off and the room is in silence. In this house what's on TV is a reflection of real life – and it must be a domestic drama. Is the girl on the phone, reading a book or reading a letter containing some bad news? The silhouette lends the picture more mystery, but most of all I love the way her fringe is hanging down. That's a wonderful touch.

This is a first-class picture, Cropete. Sad and thoughtful, and isolated in so many ways.

October



Scphoto

**October** Lone tree

## Sutton Park Tree Scphoto

This is a surprising winner in that I'm surprised I picked it, and because it is nothing like the picture I expected to see at the top of the podium. But I just kept coming back to it. While most of the other images here are bursting with energy, this is peaceful and understated. It could have been just a tree in a field, but Scphoto's careful composition and foreground detail lend it depth, texture and a clear route from front to back. It is a difficult scene

to measure for a good exposure, as the ground-level scrub can descend into blackness, but we have plenty to look at – and even a nice moderate sky.

I've tried a more contrasty version – with a touch of Curves dragging a difference between the midtones – and while it is more three-dimensional, I'm not sure it improves the picture. It is supposed to be flat and restrained – and it works very well for it. Well done, Scphoto.

November



Nut\_E1

**November** Ten sheets to the wind

## Windmills Nut\_E1

It probably seems ridiculous to most people that a photographer should choose to make an out-of-focus picture, but here Nut\_E1 demonstrates exactly why you might consider it an option. I think this is a stunning image that catches the eye – and holds it, even though we have no idea what we are looking at. Are they the tail-lights of cars, or

warning lights in the distance? It doesn't matter – they are bright perfect discs in bold red hovering above the horizon like aliens coming in to land. I also love the way they vary in colour and that they overlap in places.

The result is serene, at peace and mesmerising – and I've already stared at it for far too long!

# 2012 THEMES

Taking part in a light-hearted contest like the monthly AP forum competition is great fun, inspiring and can help you get a bit of direction into your photography. There's no pressure to excel, but you will benefit from the kind and encouraging (and sometimes awed) comments of your peers, as well as the silver-tongued appraisals supplied by the host and judge, AP Editor Damien Demolder.

Here are the themes for next year so you can plan ahead. Visit [www.amateurphotographer.co.uk/monthlycompetition](http://www.amateurphotographer.co.uk/monthlycompetition) for a full briefing.

January	Cold as ice
February	Contre-jour/Lit from behind
March	Objects arranged/Still life
April	In the garden
May	Something small
June	Olympian
July	Non-human life
August	Travel
September	Above your head/Looking up
October	Leaf
November	High ISO
December	Where's the colour gone?





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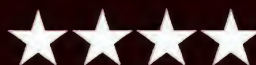


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Richard Pare. Shabolovka Radio Tower, 1998. 154.8 x 121.9 cm. Richard Pare, courtesy Kicken Berlin © Richard Pare. Exhibition organised by the Royal Academy of Arts in collaboration with the SMCA-Costakis Collection, Thessaloniki, and with the participation of the Shchusev State Museum of Architecture, Moscow, and Richard Pare



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**D**ue to popular demand, we've decided to run another exclusive Landscape Photography workshop hosted by landscape legend Charlie Waite and AP Editor Damien Demolder.

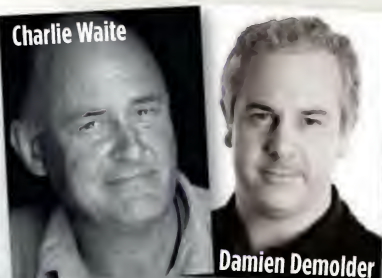
This exclusive tour will take place from 7-10 May 2012 among the enchanting landscapes of the Lake District. A group of just 14 photographers will be given guidance and tuition by these two top photographers in their field.

Based in the heart of the Lakes, at the charming Borrowdale Hotel, the group will travel in two minibuses to fantastic locations further afield. Charlie Waite, the founder of Light & Land, has a wealth of experience photographing Lakeland scenes and is expert at finding those magical

compositions that often elude others. Damien Demolder is gifted at explaining creative technique, as well as being knowledgeable about photographic equipment and its use.

The Lakes provide an astonishing variety of landscapes, from the bucolic beauty of sheep grazing in the Newlands Valley and the stark setting of the Neolithic Castlerigg Stone Circle beneath shapely Blencathra to the lovely wooded shore of Rydal Water, the awesome Hardknott Pass and the towering bulk of the Scafell range, with England's highest mountain.

The evenings will provide the opportunity to receive constructive feedback on your own work. This tour is designed to appeal to photographers of all levels and experience, whether they use digital or film, and any format.



Charlie Waite

Damien Demolder

## INFORMATION

**Dates:** 7-10 May 2012

(arrive evening 7th, depart evening 10th)

**Price:** £850pp if booked by Friday 24 February 2012; £895pp if booked after 24 February 2012

**Includes:** Full-board accommodation, with daily packed lunch, transport during tour, tuition from Charlie Waite and Damien Demolder.

**Excludes:** Travel to and from hotel, insurance.

**Final booking:** 9 March 2012

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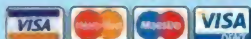
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<b>4</b>	<b>Panasonic DMC-GH2 + 14-42mm</b> Condition = 5* - <b>Winchester</b> .....	<b>£649.99</b>
<b>5</b>	<b>Nikon FM3a Body</b> Condition = 5* - <b>Southampton</b> .....	<b>£439.00</b>
<b>6</b>	<b>Canon EF 100-400 L IS USM</b> Condition = 4* - <b>Nottingham</b> .....	<b>£899.99</b>
<b>7</b>	<b>Nikon D90 Body</b> Condition = 4* - <b>Chester</b> .....	<b>£499.99</b>
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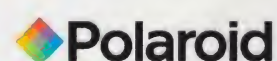
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# Master craftsman

**Robin Bell** is one of the world's finest black & white printers. **Jonathan Stead** asks him about his printing processes and gleans an insight into the magical world of the darkroom

**Robin Bell**  
working on a  
print in his studio

**WHEN** a person invents a word while they're talking about what they do for a living, you know they're passionate about their work. 'I always aim for a high "sumptuousness" factor,' says Robin Bell, who has been a professional black & white printer for 35 years. Claimed by many to be the finest black & white printer on the planet, Robin has printed some of the world's most famous photographs for photographers such as Terry O'Neill, Eve Arnold, Don McCullin, John Swannell, David Bailey, Terence Donovan, Norman Parkinson and Linda McCartney, to name just a few.

Indeed, Terence Donovan is reported to have said that Robin 'is the only man to trust your negatives to'. Robin's recent

work includes producing the prints for the recent Ida Kar exhibition at the National Portrait Gallery in London, as well as the Everest Generation exhibition for the Royal Geographical Society to mark the 90th anniversary of the first British expedition to Mount Everest in 1921.

Robin's early photographic experiences in the 1970s and '80s were as an assistant to various London-based photographers who had their own studios and darkrooms. As an assistant, it was part of Robin's job to develop the films at the end of the day and sometimes make prints from the negatives.

'Most of the photographers I worked for used to do a wide range of work, from commercial commissions to the occasional

portrait,' says Robin, who now lives in Battle, East Sussex. 'Working for photographers who were not specialists in any particular area meant that I learned to print a range of different photographs.'

After years of assisting, Robin began to look specifically for printing jobs working in the darkroom. His first major break came when he began to work for the printer Gerry Dickens, whom Robin describes as the 'superstar printer of the day'. Gerry printed for photographers such as David Bailey, Clive Arrowsmith and Justin de Villeneuve, who discovered Twiggy. These were the people who were making a name for themselves in the industry at the time. 'I was a lowly darkroom assistant who kept a sharp eye on what was going on,' says Robin.

It was during this period that Robin developed and perfected his craft. Today he prints for art institutions, such as the National Portrait Gallery and the V&A, and individuals. In either case, his standards remain high, but his approach differs slightly. Often when printing from vintage negatives to complete archives and collections or for exhibitions, he has to interpret how a body of work might have been





© SYLVAIN DELEU

Westminster Bridge, London, by Sylvain Deleu

**‘You get into the heads of the photographer and the subjects in a way that no one else can’**

strips. If for some reason this doesn't happen, I look carefully at the first print and adjust the amount of manipulation from there. It is very unusual that I will have to make a third print,' he says.

Huge projects that may span a photographer's life can mean Robin is working on a single body of work for more than a year. 'When I work on an exhibition or a book project, I become involved in the personality of the photographer, their images and the atmosphere of that period in time,' says Robin. 'I feel as though I'm experiencing the intimate closeness with the work that the photographer experienced.'

'I produced a book of photographs of Marilyn Monroe for Eve Arnold a while back now, but the experience has stayed with me all my life,' adds Robin. 'We made hundreds of prints. I was living with Marilyn for a few months on and off, and there was an extraordinary involvement. You get into the heads of the photographer and the subjects in a way that no one else can, but I'm sure other people experience those things whatever field of work they are in.'

'Society is moving so fast there is a

printed from existing vintage prints or press cuttings. 'For the recent Ida Kar exhibition at the National Portrait Gallery in London, for example, only a few rough press prints are still in existence,' explains Robin. 'In cases like this you have to glean the style that would have been used at the time. But in the end it's the same as printing new negatives and new work,' he adds. 'The same issues apply, with negatives often being too thick, too thin, too contrasty, or being under or overexposed.'

These are not the only issues of the printing process, though, as sometimes Robin might print never-before-seen negatives that may not have been cared for. 'One of the main things that I encounter with old negatives is scratching,' he says. 'I've become quite an expert at retouching prints from old negatives.' Robin's approach is a traditional one. He makes use of very fine brushes, a steady hand and photo dyes to match the tones and texture of the print perfectly. 'I need to use that expertise more and more these days as a lot of the printing I'm doing is from old and damaged negatives,' he says. 'I get great pleasure from doing this, though – and it gets me out of the darkroom.'

One of the biggest benefits of shooting film is the amount of information contained in the negative that is waiting to be revealed. Robin's knowledge and experience mean he can skilfully extract the very best from a negative. 'I have thousands of spare prints in my drawers that I could use to illustrate the various printing options,' he says. 'There are so many options, but I wouldn't use them if it didn't enhance the image.'

Robin discusses paper choices and finishes, such as matt, semi-matt, glossy,

warmtone (chlorobromide) or coldtone (bromide), with clients, and discusses cropping and the use of keyline borders. There is also the option of printing using the lith process, as well as various toners to bring a unique look and feel to the work.

'Achieving the absolute highest quality in black & white printing is my *raison d'être*,' he says. 'I never let myself fall short of that gold standard I set for myself.'

'Printing is a very elusive thing,' he adds. 'People are possibly less discerning about what makes a good print these days. A great print must sparkle, and have a life and soul that lives in front of your eyes.'

Robin has used one enlarger for many years and prefers Ilford Multigrade FB Warmtone Glossy paper for the majority of his prints. 'When you work with the same equipment under the same conditions for most of the time, the issues that may confound some printers don't affect you,' he says. 'I know what grade to go with, what filtration to use and the correct exposure. I "read" the negative, so I know which areas to burn in and which to hold back. Balancing all the tones and bringing out what can't be done in-camera is the main job of a printer.'

'When printing the image of English artist Sir Terry Frost, for example [see page 37], I was confronted with the same issues as I would with any other negative,' adds Robin. 'My job was to find a balance between the detail in the shadow areas and the detail in the highlight areas. It was a case of bringing out both ends of the scale – the detail in the room, which was in shadow and the detail outside the window, which is the very thing Sir Terry is looking at. My aim is to get it right first print – I don't do test

Tenzing Norgay on the summit of Chukhung Peak, 3 April 1953, by John Hunt







© NATIONAL PORTRAIT GALLERY

tendency to forget that often the best things take a bit of time,' he continues. 'There is a magic that occurs in the darkroom – an alchemy that people enjoy. You never hear anyone come out of a six-hour session in front of a computer screen saying, "I really enjoyed that." The process of printing is still magical. Photography is around 170 years old and we still have examples of prints from that period. Anyone who prints in a darkroom has a human connection with the printing process, the atmosphere and the personality of the work. It's a really hands-on experience. I'll print until I die.' **AP**

**Sir Terence (Terry) Frost, 1961, by Ida Kar**



© ROYAL GEOGRAPHICAL SOCIETY



© THE SILVER FOOTPRINT

## ROBIN'S PROCESS

After printing photographs for more than three decades, Robin has a very specific way of working and knows precisely what is needed to get the best from a negative.

'I use a colour head on my enlarger and I begin by projecting the negative onto the baseboard,' he explains. 'I can then read the negative and see which areas will need holding back (shadows, which can be lightened by exposing them for proportionately less time) or burning in (bringing detail back into the highlights). I use the colour head to "dial in" contrast and look at the baseboard to see what contrast has been injected – it's all a visual process. As a professional printer you want to standardise as much of this as you can.'

Using a tried-and-tested process honed over many years means Robin can work freely, falling back on his experience. 'I use Dektol developer 1:4 at 68°, Acetic acid for the stop bath and for the fix, Tetenal Superfix at 1:4. In terms of the paper, I always turn to Ilford Multigrade Warmtone Glossy as it produces rich, forgiving blacks with a full tonal range. There is none of that "blocking up" that mostly happens with bromide papers. A slower chlorobromide paper helps to control these things.'

Warmtone or chlorobromide papers are

more silver rich than bromide papers and have two main characteristics – they are slower to expose under the enlarger, which means there is more time for dodging and burning, and they have a slightly warmer appearance. Detail is retained far more readily in the shadow areas of the print, meaning that shadows don't 'block up' or become featureless areas of black.

Robin's advice for budding printers is to look at as many silver gelatin prints as possible, either in galleries or museums. He also advises having a clear vision in your head of what you want the print to look like, rather than settling on the end result without thinking about it beforehand. 'One of the best ways to learn how to become a good printer is to be surrounded by good prints,' says Robin. 'It is very hard to teach yourself how to print without a vision.'

Darkroom printing can be a very rewarding pastime and complete set-ups can be bought from suppliers such as Ag Photographic ([www.ag-photographic.co.uk](http://www.ag-photographic.co.uk)) or via eBay. There is a wealth of information available on websites such as [www.apug.org](http://www.apug.org) and [www.film-and-darkroom-user.org.uk](http://www.film-and-darkroom-user.org.uk), and it's worth looking into courses on all aspects of analogue photography, including darkroom printing and film developing.

To see more of Robin's work, visit [www.robinbell.com](http://www.robinbell.com). The Silver Footprint, a DVD produced by Richard Dunkley (£19.50 plus £2.50 p&p) that explores Robin's career and working methods, is available from [www.thesilverfootprint.com](http://www.thesilverfootprint.com)





# Canon



**Attila Szaniszló**  
Hungary **39pts**  
Canon EOS 30D,  
24-70mm, 1/10sec  
at f/2.8, ISO 800

◆ Budapest street  
**Judges say** We love the way the light dances across the wall, and the use of strong lines and shapes. A sensitive, atmospheric composition and well-exposed image in what can't have been easy shooting conditions. Very well done indeed



**1st  
PRIZE**





### Anna Shabakovska

Ukraine **37pts**

Canon EOS 400D, 18-55mm,  
30secs at f/11, ISO 100

#### ◆ Fog game **Judges say**

Subtle colours and dramatic silhouettes complement each other well here. There is something magical about the scene that stopped the judges in their tracks



**2nd  
PRIZE**

### Alireza Teimoury

Iran **36pts**

Canon EOS 5D, 24-50mm,  
44secs at f/4, ISO 1600

#### ◆ 'Night sky at high altitude, Alamkuyh Mountain, Iran'

**Judges say** The perfectly sharp tents in the foreground and magnificent sky come together to create an impressive image. We saw many images featuring starry skies, but Alireza's unique take stood out from the rest



**3rd  
PRIZE**



The UK's most prestigious competition  
for amateur photographers

# APOY Amateur Photographer OF THE YEAR COMPETITION

Round ten

## SHOOTING AT NIGHT

The results are in for the final round of APOY. Here we publish the top 30 images

**Attila Szaniszlo**, from Hungary, is the winner of our Shooting at night round of APOY 2011. Attila will receive Canon's EOS 60D with EF-S 18-135mm f/3.5-5.6 IS lens worth a total of £1,299.99. With its 18-million-pixel, APS-C-sized sensor and standard ISO range of 100-6400, extendable to 12,800, the EOS 60D captures high levels of detail with minimal noise in low-light conditions. A nine-point autofocus (AF) system provides swift and accurate focusing, while the 7.7cm (3in) vari-angle wide LCD monitor offers added flexibility, allowing photographers to view their images in incredible detail from a variety of angles. The EF-S 18-135mm f/3.5-5.6 IS is an ideal general-purpose standard zoom that provides great performance in low-light conditions. Our second-placed winner is **Anna Shabakovska**, from the Ukraine, who will receive Canon's PowerShot S100 (in black) worth £439. The 12.1-million-pixel PowerShot S100 uses Canon's latest DIGIC 5 processor, which, when combined with the camera's high-sensitivity CMOS sensor, allows you to shoot high-quality images with low noise in low light up to ISO 6400. **Alireza Teimoury** of Iran finished third in the round and wins Canon's 12.1-million-pixel IXUS 230 HS (in silver) worth £229.

## THE 2011 LEADER BOARD

Simona Bonanno is the overall winner of APOY 2011. Many congratulations to Simona, who entered every round and consistently scored highly. Lee Jeffries came second and last year's winner Sean Slevin finished in third place. Congratulations to all in our top ten.

1 <b>Simona Bonanno</b>	333pts	6 <b>Matteo Colombo</b>	194pts
2 <b>Lee Jeffries</b>	315pts	7 <b>Jarrod Castaing</b>	182pts
3 <b>Sean Slevin</b>	288pts	8 <b>Paul Whiting</b>	169pts
4 <b>Salvatore Marrazzo</b>	229pts	9 <b>Brian McDonnell</b>	163pts
5 <b>Dan Deakin</b>	224pts	10 <b>Ricardo Alarcon</b>	148pts







## The UK's most prestigious competition for amateur photographers

### 4 Ashleigh Higgs Berkshire 35pts

Nikon D5000, 18-55mm, 1/125sec at f/4, ISO 2000

Forest **Judges say** Ashleigh took this image in Swinley Forest, Bracknell, after the forest fire there earlier this year. We love its painterly look

### 5 Matteo Colombo Italy 35pts

Canon EOS 5D Mark II, 14mm, 139secs (sky exposed for 30secs) at f/2.8, ISO 1250, tripod, cable release

'Out of this world' **Judges say** A segment of ice glimmers in Jökulsárlón glacial lagoon in Iceland. The vertical panoramic format emphasises the aurora borealis above



### 6 Martin Bordagaray Argentina 35pts

Canon EOS 5D Mark II, 17-40mm, 30secs at f/4, ISO 1000

'The Dark Side of the Sky' **Judges say** Diagonal lines intersect at exactly the right point, leading the eye to the sky above

### 7 Chris Gin New Zealand 35pts

Canon EOS 350D, 17-50mm, 10secs at f/11, ISO 100

Sky Tower, Auckland, New Zealand **Judges say** We love the sweeping motion of the light trails in Chris's image

### 8 Andrey Poletilo Belarus 35pts

Canon PowerShot SX210, 6mm, 1/20sec at f/3.5, ISO 800

Snowy scene **Judges say** This image could almost be a stills shot from a film. It has a narrative intensity that we love

### 9 Imants Strangots Latvia 35pts

Canon EOS 5D Mark II, 24-70mm, 30secs at f/8, ISO 320

House from above **Judges say** The use of a high vantage point here is very effective. This is a simple concept but well executed

### 10 Jazz Chandler East Sussex 35pts

Canon EOS 5D, 50mm, 1/10sec at f/3.2, ISO 800

Two men playing cards **Judges say** There is a mysterious feel to this image – who are these men and what are they doing? An imaginative and interesting take on the theme

### 11 Csilla Szucs Bath 35pts

Fujifilm FinePix S8000fd, 1/800sec at f/6.3, ISO 64

Footbridge **Judges say** The curving lines pull the viewer into the image and create a dynamic sense of movement

### 12 Samantha Crimmin East Sussex 35pts

Canon EOS 5D Mark II, 17-49mm, 25secs at f/4, ISO 3200

'The Milky Way over Mount Duse and King Edward Point Research Station, South Georgia' **Judges say** Beautiful sky

### 13 Saleichuk Nickolay Ukraine 34pts

Canon EOS 450D, 28-135mm, 1/2sec at f/5.6, ISO 400

'When she left' **Judges say** A quirky, funny take on the theme. Well lit and envisaged

### 14 Adam Huszka Australia 34pts

Nikon D200, 35mm, 6secs at f/22, ISO 100

'The Elisabeth Bridge above the icy Danube, Hungary' **Judges say** Twinkling lights and their reflections punctuate the scene creating a magical atmosphere

### 15 Derek Brunell Dublin 34pts

Canon EOS 550D, 18-55mm, 1/5sec at f/3.5, ISO 400

'Shutting off' **Judges say** There is something very Gregory Crewdson-esque about this image – it has an intriguing narrative edge



16



**16 Chris Benbow** Cheshire  
 Canon EOS 5D Mark II, 17-40mm, 30secs at f/5.6, ISO 6400  
 Plane **Judges say** The star trails provide a perfect backdrop for the plane, while the low angle accentuates the imposing structure

**17 Dan Deakin** Nottingham  
 Nikon D700, 20mm, 4secs at f/16, ISO 200  
 Nottingham's Contemporary Centre at dusk **Judges say** The figure shown small in the frame creates intrigue here

**18 David Gilliver** Guernsey  
 Canon EOS 5D Mark II, 17-40mm, 312secs at f/5.6, ISO 200  
 Light-painted orbs on beach **Judges say** David used light painting to create three 'orbs' in his image – a creative approach

**19 Terence Kneale** Australia  
 Sony Alpha 200, 18-70mm, 1/125sec at f/11, ISO 100  
 House in shadow **Judges say** Terence's image has an eerie appeal, while his choice of black & white adds to this feel

**20 Miroslav Zaruba** London  
 Canon EOS 5D Mark II, 24-105mm, 1/40sec at f/4, ISO 2000  
 Girl standing by window **Judges say** Sensual and elegant are just two of the words that spring to mind when we look at this image

**21 Ariff Aris** Malaysia  
 Nikon D700, 24-70mm, 1.3secs at f/4, ISO 500  
 'Kuala Lumpur and the Petronas Twin Towers' **Judges say** Ariff took this image from the Kuala Lumpur Tower observation deck in Malaysia – a dazzling display of light and colour

**22 Scott Jessiman** Fife  
 Canon EOS 20D, 17-40mm, 30secs at f/16, ISO 100  
 East Scotland Street Lane in Edinburgh **Judges say** A simple image, but one that has lots of atmosphere

17



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**23 Gary Telford Blackpool** 32pts  
Sony Alpha 850, 20mm, 453secs at f/4, ISO 200  
Tree with star trails **Judges say** Using a torch to light the tree, Gary creates an image that is ghostly and charged with atmosphere

**24 Alan Edwards Cheshire** 31pts  
Canon EOS 5D Mark II, 24-105mm, 12secs at f/16, ISO 100  
Eilean Donan Castle, Dornie, Inverness-shire **Judges say** A classic subject that is nicely captured

**25 Francisco Granadeiro Portugal** 30pts  
Nikon D60, 18-55mm, 4mins at f/4, ISO 800  
Mosteiros, San Miguel Island, Azores **Judges say** Francisco's image has an otherworldly feel – this could be the surface of Mars!

**26 Jaime Gómez Giganto Spain** 30pts  
Sony Alpha 230, 18-55mm, 1/3sec at f/3.5, ISO 400  
Backstreet **Judges say** The delicate pink-orange hues lend a certain charm to this picturesque scene

**27 Neville Vlok South Africa** 30pts  
Canon EOS 450D, 18-55mm, 1.6secs at f/3.5, ISO 200  
Bruges, Belgium **Judges say** The beautiful clear reflection creates a sense of balance in this traditional image

**28 Oleksandr Nesterovskyi Ukraine** 29pts  
Canon EOS 450D, 18-55mm, 555secs at f/4.5, ISO 100,  
'Night walks on Demerdzhi, Ukraine, 2010' **Judges say** A lonesome road always suggests mystery and intrigue, and Oleksandr's image is no exception

**29 Salvatore Marrazzo Italy** 29pts  
Leica M9, 50mm, 1/60sec at f/1.4, ISO 400  
'Hall in the old town centre of Salerno, Italy' **Judges say** Salvatore uses the light that is available to him to great effect here

**30 Stephen Birch Essex** 29pts  
Nikon D300S, 18-70mm, 30secs at f/16, ISO 100  
Iconic Battersea Power Station in London at dusk **Judges say** Car headlight trails engulf this famous landmark

28



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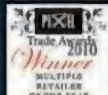




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# Street photography

## The Amateur Photographer Masterclass with **Damien Demolder**

Five competition winners join AP Editor **Damien Demolder** and pick up some tips on how to get the best out of their street photography. **Oliver Atwell** joins them

**IT'S BEEN** a great year for street photography in AP. We've had endless debates on the AP forum, published features, reader galleries and, perhaps most importantly, shown readers how to take great street photographs in our *Masterclasses*. It's clear that street photography is thriving, and this article is a perfect way to round off the year by sending out five intrepid photographers to explore the streets of London under the guidance of AP Editor Damien Demolder.

In our 29 October issue, AP and Olympus UK launched a competition where readers were asked to submit one street

photography-themed image. Five winners were then picked, all of whom received an Olympus Pen E-PL3 camera and Kingston memory card, as well as a place on this *Masterclass*. In addition, one of the images produced today will be chosen to appear in the new Olympus Pen advert (featured on pages 54-55 of this issue). For now, though, Damien, accompanied by Olympus national marketing manager Mark Thackara, is more interested in what he can teach our five photographers about street photography.

'We're going to be making our way through the City today, so I can show you

how I think about street photography,' says Damien. 'It's really about concentrating on the details that you'll find and understanding exactly what it is that you want to get from a picture. We'll also look at the right and wrong moments to take a shot, as well as using exposure to create mood.'

Rather than focusing on the people they come across on the street, today's readers will have a couple of models at their disposal. 'One of the main advantages of working with models is that we can direct them,' says Damien. 'We can position them in such a way that we can explore the light and composition of the areas that we find ourselves in. The things we learn today can then be applied when we go out alone and work with people we don't know.'

With those words still ringing in our ears, Damien leads the way onto the streets of London and a handful of locations of his choosing.



## Your AP Master... Damien Demolder



Damien has been Editor of AP since February 2007. Prior to his appointment he spent three years in AP's features department and four years as the magazine's technical editor. As technical editor and deputy editor, Damien ran AP's in-house testing team and has experience of a wide range of camera systems, lens types, printers and scanners. He has worked for IPC's photo titles since 1997, and before that he was a professional photographer.

## The AP readers... Andrew Wood



Andrew enjoys shooting street photography and landscapes. 'I also like trying my hand at flash photography,' he says. 'You can get a real atmosphere through the use of off-camera flash.'

## Alison De Villiers



Alison is a recent convert to street photography, but it is something that she has taken to with great enthusiasm. 'I cut my teeth on travel and wildlife photography,' she says. 'Now I tend to focus on people.'

## Louis Martins



Louis sees himself as an all-round photographer. 'Sometimes I'll shoot landscapes and sometimes I'll find myself photographing portraits,' he says. 'A particular love of mine is street photography.'

## Mike Chopra-Gant



Mike says that he grabs his most interesting shots during his commute to work. 'It's whatever catches my eye when I'm out and about,' he says.

## William Rolls



William is a keen amateur who has previously done well in competitions with his travel photography. 'A lot of my travel imagery could be said to be street photography,' he says. 'I was thrilled when I won a place on this *Masterclass*.'



MIKE CHOPRA-GANT

## Light and shape

**WITH** so much activity and visual clutter in a city, it can often be overwhelming for a photographer to begin to identify how various visual components will work together. As Damien points out, though, everything seen by the eye is simply an interaction between basic shapes and varying intensities of light.

'When a person has directional light on their face, you can begin to see the shape of their head,' says Damien. 'If you're taking pictures of a person, you're not photographing a human being – you're taking an image of a series of shapes. If you imagine a man standing in front of a stairwell, you can begin to reduce that stairwell down to a series of lines and angles. A person's head is round, meaning that if we place it against a background of lines the head will stand out. Pretty much any way that you photograph the person will make him the subject of the image.'

According to Damien, positioning your subject is critical in achieving the strongest application of natural light.

'On an overcast day you're going to get light that's quite flat,' says Damien. 'If you place anything under that kind of light you'll see that the light is falling onto the object from above and also reflecting off the ground back up into the subject. This light will "flatten" your subject and make it difficult to achieve any kind of depth in your image. When you are out taking photographs it's all about the light, and on many occasions you may have to actively seek out directional light. There are various places that you can find directional light in a city, such as in stairwells. In the image above, we have soft natural light coming from the right and shade on the left, meaning that we are effectively employing the sun and shade as a sculpting light. So even when you're out in the city, in a sense you're still able to control the light as if you were in a studio. It's just that rather than moving your light source, you're moving your subject. The same principles still apply, though.'

**'When you are out taking photographs it's all about the light. You may often have to seek out directional light'**

## The right position

**OUR NEXT** consideration is the best position for our model to stand within the location.

'If we were shooting wildlife and our animal subject was on the edge of the frame, it would mean that we'd missed our shot,' says Damien. 'But we're not dealing with wildlife. Positioning your subject on the edge of the frame adds tension and makes the image more exciting. Look at the different sections of your image and work out what you have to work with. What areas, shapes and spaces are there? If the subject is about to move out of the frame, it creates

## EXPOSURE COMPENSATION

**DAMIEN** recommends that the readers look at a location in the same way as they would a stage production.

'The light in the picture (left) looks almost like something you'd see in a theatre production,' says Damien. 'The light is falling on the actor. If the light is applied correctly, then it doesn't matter how far back you are or what angle you're looking at the image – all you will see is the subject, which is exactly what you want. If you were to allow your camera to do its own thing, it would compensate for how dark some of the image is and would actually produce a light image. But when we look at this location we can see that it's actually dark in all the right places.'

The photographer could potentially go into the scene and meter off the midtones, but Damien points out that there is another option.

'The simplest method is to employ exposure compensation,' says Damien. 'This is a great tool because if your camera attempts to read the entire scene as light, then it's going to completely blow out the highlights and there's nothing worse than that. Underexposure can be dealt with, but highlights are an incredibly distracting feature and can throw an otherwise good image completely out of balance. If you employ exposure compensation, you can ensure that those highlights are in all the right places. Using exposure compensation to essentially underexpose is a great way of keeping your blacks black and creating mood within your image.'



a sense of movement and it's clear that there is some action within the image. But if they're coming into the image, what's going to happen next? You don't know. Maybe they'll walk forward and towards the camera. Little ideas like that make the image more exciting.'

However, it's not just the subject that has to be in the right position. The photographer must ensure they are standing exactly where they need to be.

'A common distraction in street photography is the presence of sky,' says Damien. 'You'll see it a lot in landscapes as well, and your eye will always be drawn to those highlights. If you want to get rid of sky, it can be a matter of just moving in a little

closer and sealing off your set and subject within the frame. In the image (right), we have a series of blocks that are broken up by the diagonal line moving up through the picture. It's a great graphic shape, but it could easily be ruined with a distracting element like the sky above it. With that in mind, sky can actually be used to emphasise a subject. It's fine to have sky in a picture, but you have to make sure that it looks like a deliberate inclusion. We can use lots of sky to silhouette a subject and employ the white space as a viable space. If you look at William's best shot, which was taken in the same location (see page 49), you'll see that he has used the sky as an excellent way of framing his subject.'



ALISON DE WILTERS

# SHOOTING PEOPLE

**WHEN** dealing with people, there are some methods that should be considered to get the best out of what are essentially portrait shots.

'You may know the person you're shooting or, and this is more likely, it may be someone you've come across on your travels, such as a person waiting for a friend or someone on the phone,' says Damien. 'Generally, if you're looking to flatter someone, use a longer lens and stand further away. It's about creating a comfortable distance between the viewer and the subject. When you meet someone in person, you're standing at a distance that makes the pair of you comfortable. The same principle applies to



ANDREW WOOD

photography. Also, if you stand back using a long lens, a person's face will appear a lot more compact and smooth – so they will look a lot better. Using a long lens in a large city also means that you'll find plenty of excellent backdrops to work with, but be careful not to include any distracting elements like cranes in the background.'

Damien suggests opening up the aperture to throw out the background while still retaining enough detail to acknowledge it as a skyline. 'You'll still get a shallow depth of field, but you'll also retain recognisable shapes,' he says. 'Crucially, the depth of field will emphasise your subject. Also, make sure that when you're shooting someone you don't angle your camera up at them. If anything, look down slightly so you have a clear background. If you're shooting straight on, you will have clutter on the environment. Angling down reduces that risk.'

## Location and framing

**THERE** are essentially two ways to take street photographs: you can go out looking for characters, or you can go out looking for locations. One of the most exciting aspects of street photography is seeking out a location with potential and waiting for the perfect person to walk into the scene. It can often be a long waiting game, but when everything comes together the results are brilliant.

'Sometimes you'll come across a great location, but realise there's just something missing,' says Damien. 'That's when you'll have to wait for the right person to wander into the shot. It could be a man in a business suit, a young lady or a homeless person. If you wait long enough, you'll get a whole variety of people visiting your set.'

As you are waiting for the ideal subject to walk into your shot, it's always worth making sure that you're shooting your location in the best way to represent the space. Taking time to arrange your shot before you take your final images can ensure you don't miss those vital moments.

'One of the principal rules that I follow is making sure I get the frame straight,' says Damien. 'It's a rule that I apply to all my photography. I'm the kind of person who,

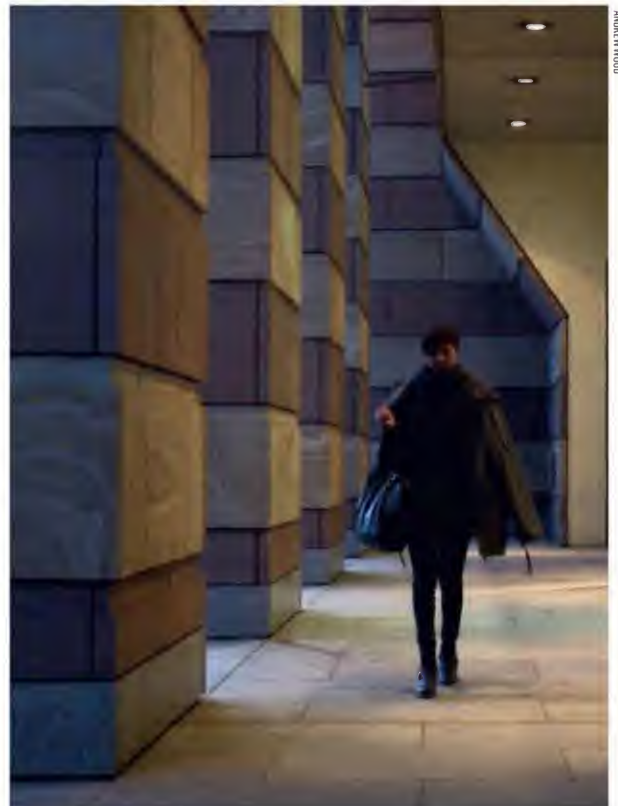
when I walk into a dentist's office and see a picture on the wall that's askew, has to straighten it. I mention this because when you're dealing with graphic shapes you have to work with them and not against them.'

Damien says that if your image contains a lot of horizontal and vertical lines, it's important that your frame should line up to match them.

'When someone looks at your image, they'll recognise the pattern, understand that it exists and then forget about it,' says Damien. 'They can then move on to the real point of interest, which is your man or woman walking around in your frame. But if the patterns in your image are battling against your frame, it's unlikely that the viewer will move past this. An image like that can be incredibly confusing to the eye.'



ALISON DE WILTERS



ANDREW WOOD



# READERS' BEST IMAGES

OLYMPUS  
WINNING  
IMAGE

ANDREW WOOD



## Andrew Wood

♦ **‘THIS** is a great image,’ says Damien. ‘It may be full of white space, but that doesn’t matter – it works. There is a fantastic set of lines going along the top of the bridge and the handrail is almost invisible. But most importantly, the pigeons on the right-hand side of the picture manage to balance the whole shot. If you look closely, you can see that the birds appear to be the same colour as the model’s jacket. As the model is on the edge of the frame we understand that he’s travelling to another place, which creates a level of tension. The backlighting is fantastic and is picking out the left-side hand of his face. The sidelighting is picking out the right side of his face, while the front of his face is moulded by three-dimensional lighting. Incidentally, the collar around the model’s neck reminds me of a pigeon spreading its wings, and it’s details like this that make a great shot.’

**Damien and Mark from Olympus, after much consideration, selected this as the winning shot of the day. Andrew’s image will appear in the new Olympus Pen advert (see pages 54-55). Andrew also wins an Olympus M.Zuiko 12mm f/2 ED lens**



## Alison De Villiers

♦ **‘WHAT** I like about this image is the framing of the subject, which in this case is our model,’ says Damien. ‘Putting her head up in the top right-hand corner is very unusual. It immediately draws your attention because the composition is not what we’re used to seeing. The background is also interesting. It’s St Paul’s Cathedral, but Alison has left it out of focus and the whole building is quite light. We know that the building is the background and not the subject. The lighting is really interesting, too. It was quite late in the afternoon when this shot was taken and the light was soft. Alison has managed to maintain architectural straightness by keeping the camera aligned with the environment.’

**‘Putting the model’s head in the top right-hand corner is very unusual. It immediately draws your attention’**



## Mike Chopra-Gant

♦ **'THIS** is a great monochrome view of St Paul's Cathedral,' says Damien. 'Essentially, it's an architectural picture. Everything is very rigid and graphic, and you have this great mass of office blocks contained under the bridge. I like the fact that the

guys in the picture aren't completely silhouetted and you can still see the details in their clothes. I like the way the men are in focus, but there's not much detail in the ground. This tells us that the background is very important because it's the subject, but it doesn't mean that the people aren't important. They are a vital part of the shot.'



MIKE CHOPRA-GANT

## William Rolls

♦ **'THERE'S** a lot of action and dynamism in this photograph. The fact that we've got a man running up the stairs and jumping up to the top step provides a really exciting element, while his coat flying out behind him resembles the wings of a

bird. This is a fresh angle on a familiar shot. William has taken the exposure reading from the sky so we get the details of the clouds. That is why the man is completely silhouetted, and it works well because we don't need to see any of his details. We have all the information we need from his outline as it's a very defined shape.'



WILLIAM ROLLS



LOUIS MARTINS

## Louis Martins

♦ **'ALL THE** pictures taken by Louis stand out due to his use of focus,' says Damien, 'and his best picture is a really striking shot. He has all the same elements as everyone else and he's telling the same story, but there's a great deal more mystery to his image. Letting the man go out of focus makes him appear quite frightening. It's a colour picture as well – it's not quite monochrome. When you have a lack of colour in your image it can be tempting to remove it all together and convert it to monochrome, but on this occasion the subtle veneer of muted colour works well. It's a very clever picture.'



DAMIEN DEBOUTIER

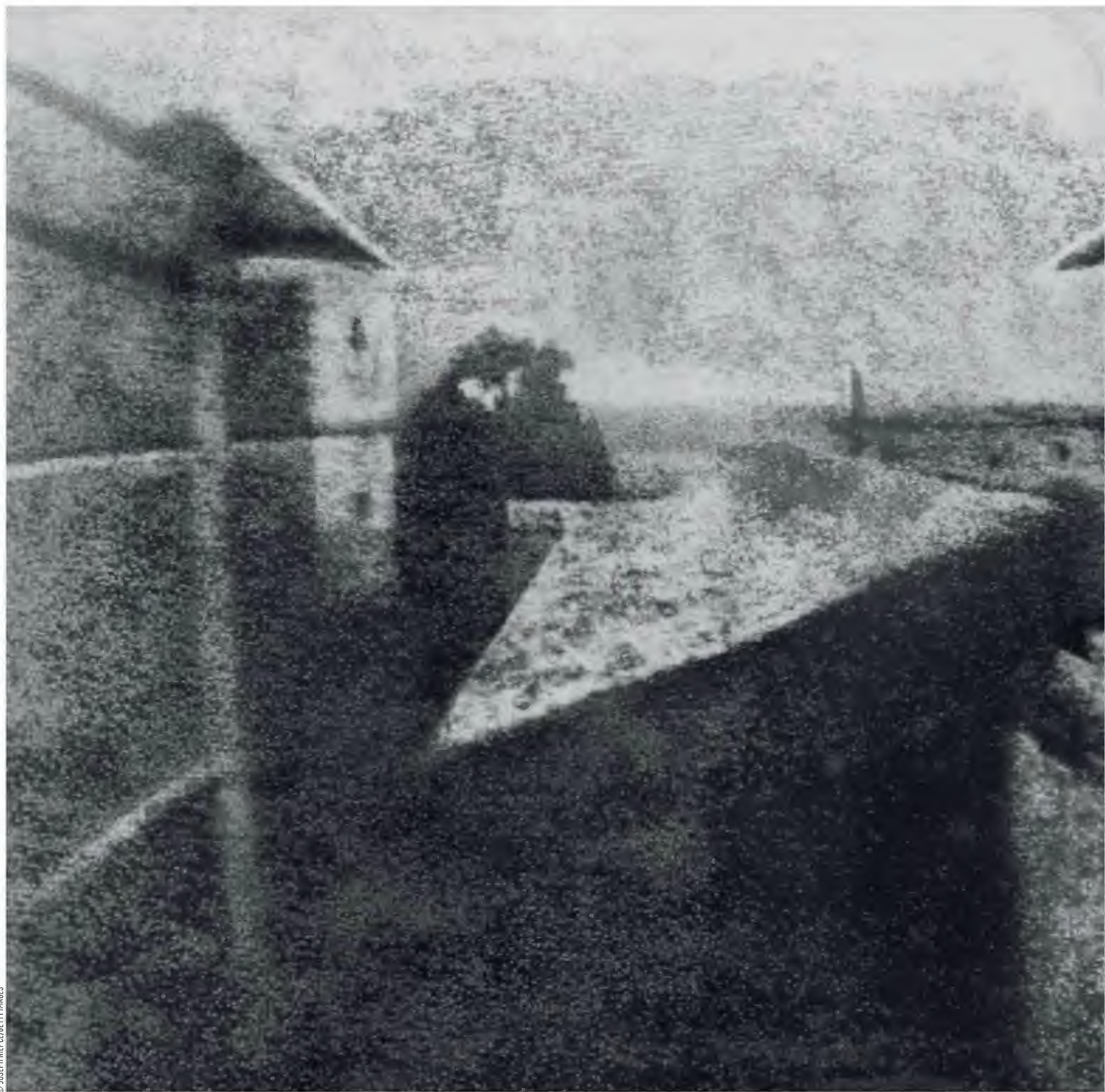
**Mark Thackara (above) from Olympus was on hand throughout the day to ensure that our readers got to grips with their Olympus Pen E-PL3 and had a variety of lenses to experiment with**



## Would you like to take part?

**EVERY** month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day, with food and refreshments provided. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife). Our next confirmed Masterclasses will be with Cathal in February and Andy in March. If you would like to take part visit [www.amateurphotographer.co.uk/masterclass](http://www.amateurphotographer.co.uk/masterclass) for details of how to apply. Please remember to state which Masterclass you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and two or three examples of your images (preferably in your application).





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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

**ICONIC PHOTOGRAPH** | PHOTOGRAPHER | CAMERA

# View from the Window at Le Gras

The world's 'first photograph' by **Joseph Nicéphore Niépce** was lost for decades but is now regarded as a unique historical treasure, writes **David Clark**





**IN JANUARY** 1839, two rivals, the Frenchman Louis Daguerre and the Englishman William Henry Fox Talbot, announced their daguerreotype and calotype processes respectively. These two near-simultaneous declarations sparked debate over which of their creators should be named as the inventor of photography.

It wasn't until 1952 that historians rediscovered the first known permanent photograph from nature, which had been made 13 years before Daguerre and Fox Talbot's announcements. It was an image known as a heliograph and had been made by Daguerre's former business partner,

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**Far left:** 'View from the Window at Le Gras' was taken by Niépce in 1826 and took an exposure time of eight hours

**Left:** French inventor Joseph Nicéphore Niépce

the virtually forgotten Frenchman Joseph Nicéphore Niépce.

Niépce was an inventor who had not only made significant steps in the early development of photography, but had also, together with his brother Claude, patented the first internal combustion engine (called the pyrèolophore) in 1807 and developed his own early version of the bicycle (the velocipède).

Niépce was born in 1765 in the small town of Chalon-sur-Saône in eastern France, where his family had an estate. He studied at an Oratorian college and excelled in science. After the French Revolution in 1789, he enlisted as a soldier in the Revolutionary Army in 1792 and served as a lieutenant for the next two years.

His interest in science continued and while serving in Sardinia with his brother Claude, they began to consider the idea of making permanent images from a camera obscura. Niépce's first documented experiments with photography began in 1816, when he produced a negative image on paper coated with silver chloride by using a rudimentary camera. There was, however, no known way to fix the image and it faded when exposed to light.

In the early 1820s, Niépce experimented

with projecting images onto stone and glass surfaces coated with bitumen dissolved in lavender oil, which hardened and became insoluble when exposed to light. Niépce described one significant experiment in a letter to Claude (then living in England) in 1824. 'I have the satisfaction of being able to tell you that through an improvement in my process I have succeeded in obtaining a picture as good as I could wish,' he wrote.

'It was taken from your room at Le Gras [the family's country house in the town of Saint-Loup-de-Varennes] with my biggest camera and my largest stone. The objects appear with astonishing sharpness and exactitude down to the smallest details and finest gradations. As the image is almost colourless, one can judge it only by holding it at an angle, and I can tell you the effect is downright magical.'

Unfortunately, this early example of Niépce's heliography has not survived; the earliest surviving example dates from 1825 and is a copy of a 17th century engraving of a man leading a horse (see page 52).

After starting to use improved camera optics and refining his technique further, Niépce achieved his most significant result the following year. Recorded as a 16x20cm positive image on a





© SOTHEBY'S/BNP MEDIA/GETTY IMAGES

polished pewter plate sensitised with bitumen of Judea, it shows the view from an upper window at Le Gras (see pages 50–51).

It resulted from an eight-hour exposure in bright sunshine and clearly shows a courtyard with a sloping roof in the centre of the frame and taller outbuildings on either side. After making the exposure, Niépce dissolved the unexposed parts of the image in turpentine and rinsed the plate, leaving only the areas exposed to light fixed to its surface.

Although the process Niépce used was distinct from the techniques later adopted, this image has become rightly regarded as the oldest surviving photograph from nature.

Niépce, however, profited little from this or any of his other inventing work and his finances were always in decline. This problem was compounded by his brother Claude's relentless spending of the family fortune, and by the time of Niépce's sudden death from a stroke in 1833, aged 68, he was financially ruined.

In the years before his death, Niépce had begun a business agreement with Louis Daguerre, who was excited by the potential of his pioneering work. The two officially began their collaboration in 1829 and Daguerre went on to use their experiments as the basis for his own daguerreotype, which he finally perfected ten years later.

'View from the Window at Le Gras' itself went on to have a complicated history. In 1828, Niépce had left it in the possession of his friend, the English botanist Francis Bauer, in the hope that he could help publicise his invention of heliography. When Bauer died in 1840, the picture was subsequently sold on to a succession of people before being stored away in a trunk in 1917 by its then owners, the Pritchard family.

Its whereabouts were unknown until 1952, when photographic historian

Helmut Gernsheim, who had been searching for Niépce's original image for several years, was notified that it had been found in a London warehouse. Gernsheim then officially announced the picture as the world's first photograph and it was published internationally. In 1963, Gernsheim and his wife donated Niépce's image to the Harry Ransom Center at the University of Texas, where it is now on permanent display.

Niépce died in obscurity, but Gernsheim's research ensured that his place in photographic history was recognised. Now the rudimentary image he recorded on a sunny summer's day in 1826, which was forgotten for decades, is treasured as the first-known artefact in a completely new medium. **AP**

#### FURTHER INFORMATION

A detailed examination of 'View from the Window at Le Gras', plus more biographical information on Joseph Nicéphore Niépce, is available on the Harry Ransom Center website at [www.hrc.utexas.edu](http://www.hrc.utexas.edu) (search for 'first photograph').

**'Niépce died in obscurity, but Gernsheim's research ensured that his place in photographic history was recognised'**

**Niépce's image of an engraving, depicting a man leading a horse, made in 1825, was sold in 2002 to the French National Library for €450,000**

## Events of 1820s

### 1820

The Cato Street conspiracy, an attempt to assassinate Prime Minister Lord Liverpool and his cabinet, is discovered. The main conspirators are found guilty and either executed or transported to Australia

### 1821

George IV is crowned king of the United Kingdom of Great Britain and Ireland

### 1821

English Romantic poet John Keats dies from tuberculosis at the age of 25

### 1822

The number of crimes in Britain punishable by the death penalty is reduced by more than 100. In the same year, the last public whipping takes place in Edinburgh

### 1824

The country formerly known as New Holland officially adopts the name of Australia

### 1825

The 1825 Combination Act is the first to allow trade unions to bargain over wages and conditions, but restricts their activity

### 1827

The Dutch Navy's paddle steamer *Curaçao*, built in Britain, makes the first transatlantic crossing by steam power

### 1828

Former British military leader The Duke of Wellington succeeds Lord Goderich as Prime Minister. He remains in office until 1830

### 1829

The Rainhill Trials, a competition to decide which locomotive is to pull trains on the forthcoming Liverpool to Manchester Railway, is won by Stephenson's Rocket



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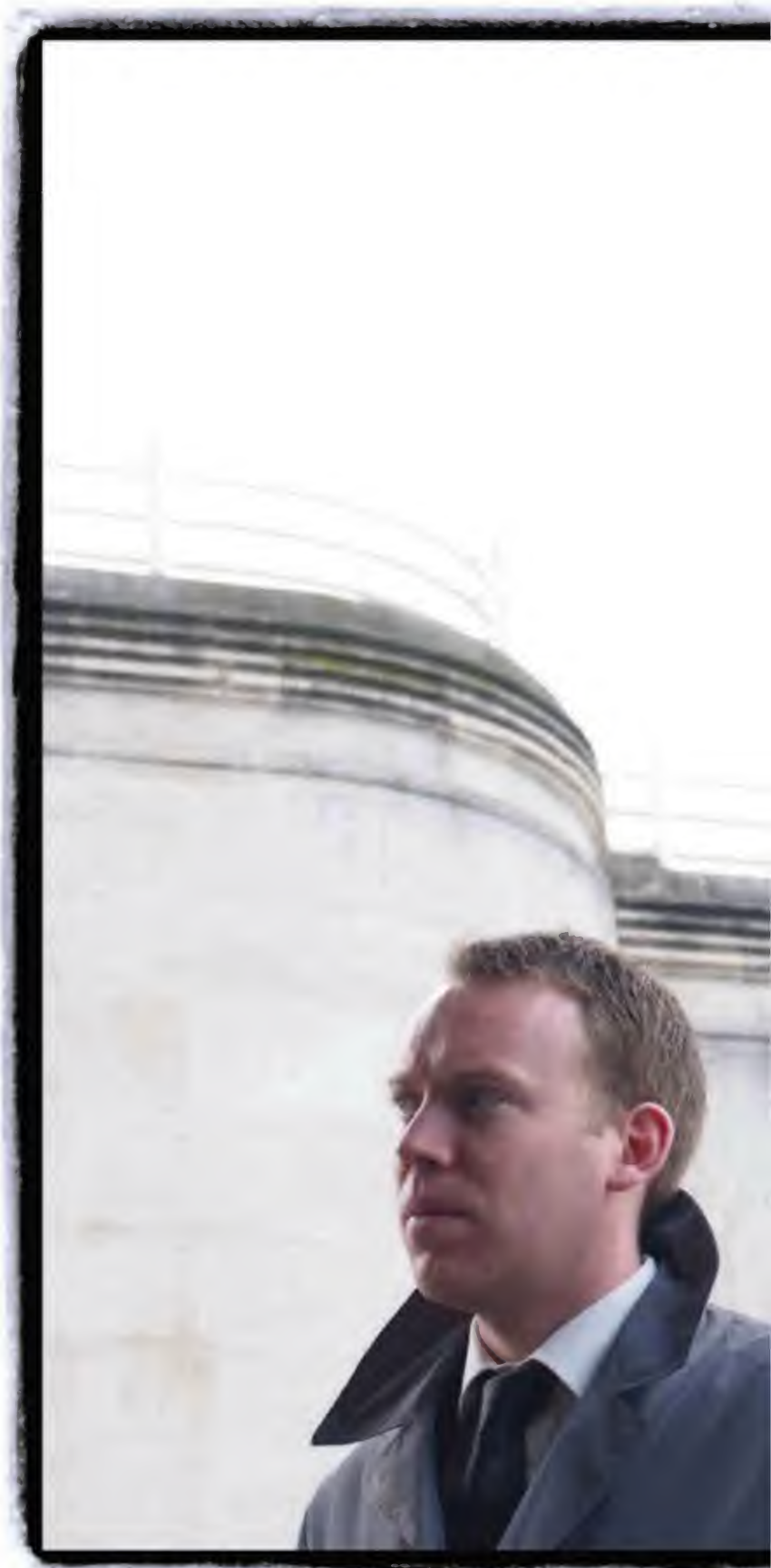
## PEN IN THE CITY

We set five readers a challenge to shoot a street-style image for this advertisement using the PEN E-PL3 and choice of lenses. Judging proved a tough call with some very diverse interpretations.

Congratulations to Andrew Wood from Bristol who conjured up this tremendous shot. See more images from the day at [www.amateurphotographer.co.uk/streetday](http://www.amateurphotographer.co.uk/streetday) and for a behind the scenes view, look up 'PEN in the City Volume 1' on YouTube. We'll do it again soon!

**[WWW.OLYMPUS.CO.UK/PEN](http://WWW.OLYMPUS.CO.UK/PEN)**

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IMAGE: CLAIRE PEPPER ARPS

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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



## Peli 1510 case

£251.74 with foam inserts

£301.90 with dividers

[www.peliproductions.co.uk](http://www.peliproductions.co.uk)

**IF PROTECTING** a large amount of camera kit is a prime concern, then a hard case is ideal, and Peli Products is an industry favourite. The Peli 1510 case has external dimensions of 559x351x229mm, which makes it small enough to use as hand luggage on a flight while still holding a lot of kit. However, at 6.17kg (with foam), it is heavy. Wheels are fitted for easy transportation and a solid handle extends to a comfortable height. As the case is shockproof, crushproof, fully watertight and even corrosion proof, everything inside is well protected.

There are a few options for storing kit inside. Foam is cut to size for specific items to provide a snug fit. The Velcro dividers are more expensive, but offer greater versatility and storage space. I was able to fit two large DSLR bodies and up to eight lenses/flashguns inside. An optional lid organiser (£34.06) stows small accessories such as memory cards and spare batteries.

Available in black, desert tan (pictured) or yellow, the Peli 1510 retails for slightly more than the Vanguard Supreme series of hard cases, but is a fine option nonetheless.

**Tim Coleman**



## The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



## ThinkTank Photo Modular Component Set £111.50

[www.snapperstuff.com](http://www.snapperstuff.com)

**A POPULAR** alternative to a camera bag is a modular system, often favoured by photojournalists and sports photographers but useful to any photographer. The ThinkTank Photo Modular Component Set comprises two individual lens pouches (one for a telephoto zoom and the other for a standard lens), a flash pouch and an accessories pouch, which will also take a compact system camera. DSLRs are carried via a separate strap. All the pouches come supplied in a mesh bag and are designed to attach to the company's Pro Speed belt (available separately from £26.15).

The main benefit of a modular system is its speedy access to kit in high-pressure situations, and there need be no wasted space because any unused pouches can be removed from the system by unhooking the Velcro loop. Where this particular system excels is in the ability to lock each element in position by feeding the plastic tab through a loop on the belt. Alternatively, each element can be rotated, which is ideal when you want to move things out of the way during shooting or swing them around to access kit quickly.

Each component is significantly padded, with an extra pocket for the lens cap and accessories. Because the capacity is designed for relatively lightweight lenses and accessories, the set-up is comfortable, too. It may not be the most fashion-savvy of options, nor the most subtle for everyday use, but the modular component set is certainly a practical one. **Tim Coleman**



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Nikon 1 J1

The entry-level 1-series camera lacks the EVF and mechanical shutter of its V1 stablemate, but is otherwise very similar in features.

AP 7 January 2012

### Fujifilm FinePix F600 EXR

This advanced compact camera has a 16-million-pixel EXR CMOS sensor, 15x optical zoom and new motion-detection technology.

AP 7 January 2012

### Panasonic Lumix DMC-GX1

The 'true' replacement for the Lumix DMC-GF1, the GX1 features the same 16-million-pixel sensor as the Lumix DMC-G3, but in a more compact body.

AP 14 January 2012

### Sigma 105mm f/2.8 EX DG OS HSM

The updated 105mm macro lens features optical stabilisation and a more substantial build.

AP 14 January 2012

### Samsung MV800

Samsung's latest compact includes a tilting rear screen to allow easy composition from above, or even in front of, the camera.

AP 14 January 2012



# CHRISTMAS PROJECTS

When the festivities and mountains of turkey become too much, what better way to relax than to engross yourself in a project? Over the next nine pages we provide you with a few ideas that will keep you entertained during the holiday period

## PROJECT 1 MAKING A FILM HOLDER

Bring your old folding tailboard and plate cameras back to life with a simple custom-made film holder. **Damien Demolder** does it with card and glue

**OLD CAMERAS** might never die, but when the film that keeps them active disappears from circulation they have to retire and move into that next phase of a camera's existence – being a decoration. While it is lovely to see old cameras on top of display cabinets or groovy clothing outlets, I hate the bimbo-pretty and useless existence they have to endure. I'm not about to start a refuge for underemployed photographic products (although I do want to start a museum one day), but I thought if I could help breathe new life into some of the wonderful cameras that we have sitting idly around it would be a good start.

Last year, I bought a beautiful tailboard camera from a man in Chesterfield, Derbyshire. Made in about 1860, the camera was thick with dust and obviously hadn't been used since the day glass plates went out of stock at Boots. It has a 12in square rear screen, and while the even more ancient lens that came with it was nothing like what was needed, I was able to sell that at the Photographica collectors' fair in London last year and bought a nice Schneider Symmar 360/620mm f/6.8 convertible that more than covers the gigantic screen. I don't mind telling you that the camera cost £150, and was sold as a photographic bauble. I've cleaned it up, covered over the cracks with black paper, named it Tamara, and with its new (inappropriately modern) lens attached she works brilliantly – except that I'm not much good at coating glass plates, and she didn't come with a plate holder.



The film holder is designed to sit in place of the frame of Tamara's 12in square rear ground-glass screen



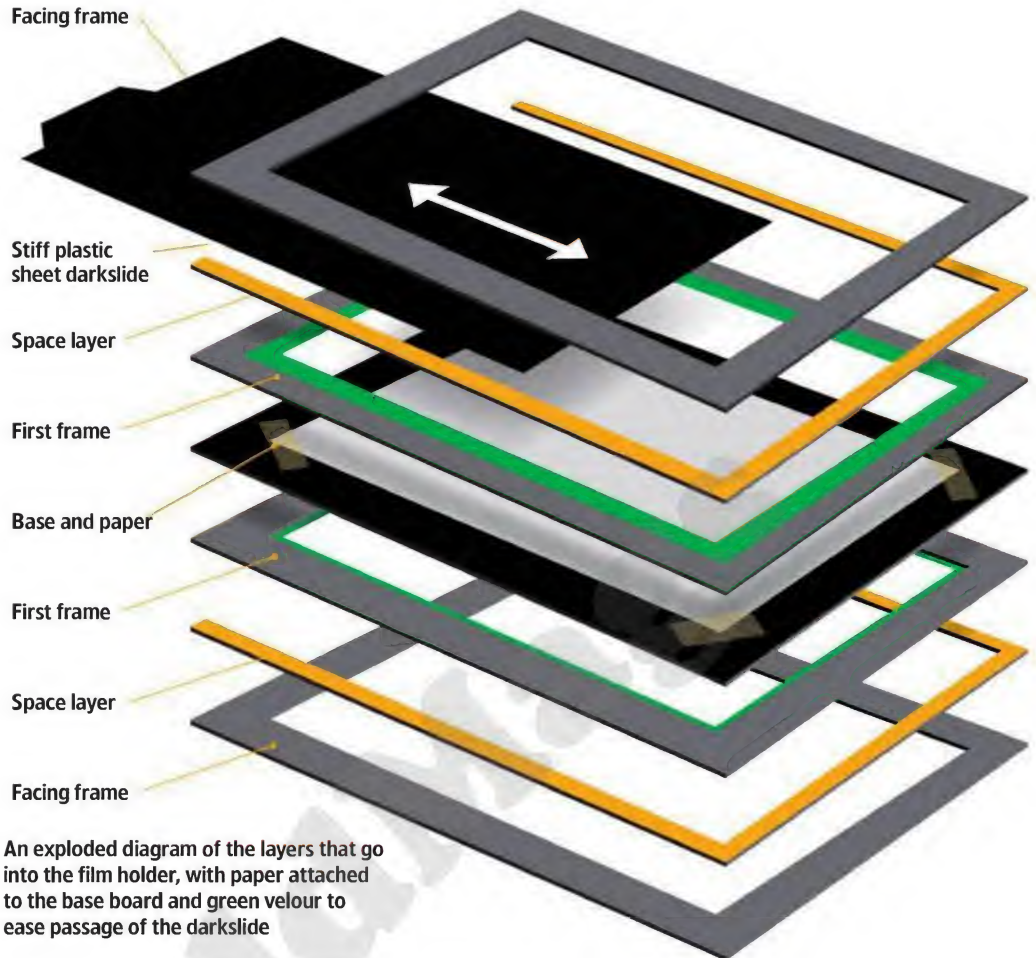
This project is about making a basic double-darkslide film holder that can be customised to fit a plate camera. The holder is designed to house darkroom paper instead of a glass plate, and you don't need a proper darkroom to use it – I use a normal red safelight in the kitchen at night.

As with most plate cameras, Tamara has a ground-glass screen that is used for composition and focusing, and which is removed and replaced by a plate holder for actually recording the picture. I measured the frame of the ground-glass screen, then measured the distance between the back of the camera and the lens-facing side of this screen – this is the position in which the photographic paper needs to be. I found the distance I would need from the front of the film holder to the actual film plane was 5mm – conveniently the depth of three sheets of normal art mount board. To make the film holder work, you need a base onto which the paper can be taped, a frame around that, a set of spacers to allow the darkslide to move up and down, and a frame around them. It sounds complex, perhaps, but the diagram on the right shows how simple the design is.

I made the base board exactly the size of the width of the ground-glass screen's frame and the size of the space into which the film holder is supposed to fit. I knew that it would be a tight fit, but this allows the holder to be made smaller if needed – making it bigger later would be much more difficult. I cut the base board, the frames and the spacers, and then cemented all but the top frame together using a thin layer of No More Nails-type glue. Obviously, one side of the board is white, so when I'd attached the first frame and the spacers to the base, I sprayed the whole thing with black paint, just to help prevent fogging and light bouncing around within the frame.

Once the paint had dried, I used strips of Fablon sticky-backed velour to line the edges of the first frame to make the darkslide move smoothly. Before attaching the front-facing frame, I measured the width of the space through which the darkslide would have to pass, and cut a sheet of stiff black plastic to make the darkslide. Remember to cut the sheet longer than needed, as you'll have to form a handle that extends beyond the frames so that you can grip the darkslide to lift it up and down.

When that was done, I glued the facing frame in place and let the whole thing set overnight. A heavy-grit sandpaper wrapped around a block helped even the edges of the film holder and trimmed it neatly to fit its slot, while a fine-grit paper smoothed things off and helped it slide into place. Tamara has slots into which guiding pins are supposed to go to hold the film holder in place. I drilled very small holes in the sides of the



**‘While it’s lovely to see old cameras on display, I hate the bimbo-pretty and useless existence they have to endure’**

film holder and gently knocked in a set of brass pins.

With a piece of paper cut to 10x8in taped in position, I laid the ground-glass screen over the film holder with the darkslide removed and marked on the glass with a pencil the image area for upright and landscape-format pictures.

I’ve been using Ilford Multigrade paper in my camera and it works a treat. Now Tamara has her life back and I’ve got a 12x12in camera that I’m using to shoot 10x8in images. I won’t lie to you and say that this was a quick job. Being no carpenter or handyman, it took me about five hours to measure, cut, glue, paint, sand and fit. But I’m now very chuffed, and I hope that if you haven’t already got a beautiful old wooden camera that needs a film holder, you’ll go out and get yourself one straight away.

They are much cheaper than a fast standard zoom and far more fun.

Thanks to all the nice folk at Photographica last year who helped me to discover a bit more about Tamara’s history



1min at f/11,  
Ilford Multigrade  
IV rated at ISO 3



## PROJECT 2 CREATE A SELF-PORTRAIT

**Mat Gallagher** shows that you can still be creative when the only subject you have to photograph is yourself

**SELF-PORTRAITS** are an obvious but perhaps underused subject for many photographers, as most of us prefer to be behind the lens rather than in front of it. Apart from the obligatory family shot or one taken with the other half on holiday, if there are photographs to be taken we'd rather be creating them than posing for them. The beauty of self-portraiture is that you have full control of the composition and the technical skills many others don't to create the best possible result. Most artists at some point have focused their work on themselves, and it is a technique worth trying.

There are some photographers, aided by the instant review facility of digital cameras, who have sought to specialise in self-portraiture, and it has become a unique feature of their work. Photographers such as Miss Aniela ([www.missaniela.com](http://www.missaniela.com)) regularly use themselves as the focal point in their images and create what could be considered high-quality fashion shots had you not been aware that the model and the photographer are the same person.

When creating a self-portrait, look beyond the idea of simply photographing yourself and create a composition as you would had a model been posing for you. Bear in mind, though, that you will need to get into position quickly. To fire the shutter you should use the camera's self-timer, which will usually give you at least 10secs to return to your position. A remote release has the advantage of being able to fire the camera easily while remaining in front of the lens. Most have leads of around 1m, and for close-up head-and-shoulders shots this will allow you to fire the shutter without having it appear in the image. For wider shots, use the remote release in combination with the self-timer to give yourself time to drop the lead back out of shot and repose. Some remote releases work wirelessly to give a greater range, sometimes up to 100m, and when used with a self-timer they can allow you to hide the device in a pocket before the shutter fires.

For the self-portrait at the top of this page,

Four images combined to create a triple self-portrait



I used a multi-exposure technique to include three of me in the scene. Each version would represent a different part of my personality: smart and formal; relaxed and fun; and outdoor photographer. To tie these all together I chose a sofa and had all three sitting next to each other. I shot each portrait individually with the camera locked on a tripod, using a self-timer and wired remote. I first shot the empty sofa for the background, and then the three images of me.

Opening the images in Photoshop, I copied them into layers on a single image. I

then used the Quick Selection tool to isolate each figure and carry out small adjustments, making sure that I included the compression of the sofa cushion and shadows. I then created a Layer Mask for each selection.

For a more standard portrait (as with the image below) I used the camera on a tripod facing me with the framing based on my head position on the chair, and the AF point at the eye position. Then, using a remote release, I fired the shutter out of frame. The image was then converted to black & white with a blue channel conversion.



A standard portrait taken with a remote timer and processed with a blue channel conversion



## PROJECT 3 USE A FIXED FOCAL LENGTH

Moving away from zoom lenses can open up a new way of seeing. **Mat Gallagher** explains how to limit your range to a single focal length to see how it improves your photography

**WITH** modern cameras there is a vast choice of focal lengths, and most photographers use zoom lenses to enable them to adapt their field of view to suit the scene in front of them. Not so long ago, most photographers would have had just a collection of prime lenses, or perhaps one of a particular focal length such as 28mm, 35mm or 50mm. Limiting yourself to a single focal length like this still has many advantages. Prime lenses are generally sharper and have wider apertures, but even sticking to a single focal length on a zoom lens can cause you to work harder and potentially find a better shot.

If you currently have a zoom lens there are probably some focal lengths you rarely use, and by filtering your images in a program such as Adobe Bridge or Lightroom you can quickly discover which lengths have been used for most of your pictures and those that have been missed out. This can help you decide which prime lens to buy, but in this instance we can use it to find a focal length that is used less and challenge ourselves to explore it.

Looking at my image library, I found that most of my shots were taken at the extremes of the zoom range, with few in between. Looking at popular prime lenses, Leica has a unique 75mm lens, with four versions produced since 1980. This is a slightly odd focal length, as it is a little short for a portrait and a little long for documentary use, but as a focal length I rarely use I felt that mimicking this would make a perfect choice for this project.

The chances are, if you use an APS-C-format camera, you already have a 75mm focal length in your artillery, as it equates to a 50mm lens with 1.5x focal magnification. Prime lenses of 50mm are often inexpensive and have fast apertures, making them great for low-light or shallow depth of field work. Most standard zoom lenses will also cover (and extend past) the 50mm



**Above: The 75mm focal length is great for stage shots**

**Below: The greater distance required helps to isolate the subject**



**‘Sticking to a single focal length can cause you to work harder and potentially find a better shot’**

mark, so you can create a 75mm focal length by positioning your lens at 50mm (47mm for Canon users) and using some masking tape to secure the zoom and stop it moving. Avoid covering the focusing ring, though, as this may restrict the autofocus.

Using a Canon EOS 7D with 17–85mm lens, I taped the focal length into position and headed out to shoot some pictures. With a fixed focal length you are forced to work harder to get the shot, and it encourages you to try new and unusual angles. Your feet are your only zoom, so once you have a potential subject in mind, move around to find the best composition.

I found the 75mm focal length very effective for a slightly wider portrait, and the narrow field of view allowed me to focus on details within an image that might otherwise have been lost. Most of the time I had to step back from my starting position to achieve the right framing, which helped to isolate my subject even more, although opting for a similar shooting position as when using either a 90mm or 105mm optic for portraits meant I could get more in the frame.

This is a very rewarding process that can introduce you to a new focal length and challenge your compositional skills.



## PROJECT 4 BUILDING AN LCD LOUPE

When bright light hinders the use of a camera's LCD screen, an LCD loupe is an ideal solution. **Tim Coleman** makes his own and shows you how

**NOT ALL** cameras come equipped with a viewfinder, which leaves the LCD screen as the only way to view and compose images. However, visibility can be seriously affected by bright light. Even for cameras that do have a viewfinder, the ability to view the information from a distance away from the camera body is very useful, especially for macro photography and video.

An ideal solution to this problem is a hood with a loupe to protect the screen from bright light and provide clear viewing. As those you can buy can be expensive, follow our steps for a cost-effective DIY version.



### ESSENTIAL MATERIALS

● Ruler ● Pencil ● Stanley knife ● Scissors ● Electrical tape £1 or duct tape ● Black plastic £1 ● 12mm general-purpose braided elastic £1.50 ● Magnifying glass £1 ● Total cost £4.50

Optional ● Velcro £1.75 ● Reading glasses £1 ● 13mm snap fasteners £1.50

Time taken:  
1 hour

The reading glasses and magnifying glass can be bought from a pound shop. For the tape, elastic, fasteners and Velcro, try a hardware store



**1** Start by measuring the dimensions of the LCD screen, but be sure to also measure a border around the edge. The 3in screen of the camera here measures 47x62mm, and I have added an extra 3mm to the height and width for the border. The total dimensions are therefore 53x68mm.





**2** For the loupe unit I am using a value black plastic clipboard, but any thick plastic or Correx corrugated plastic is fine. Draw the inner 47x62mm measurements on the plastic sheet, and then the outer 53x68mm dimensions. Then from each side draw out a flap, at roughly 75mm in length (see 2A), with a slight angle inwards, because the viewing end will be smaller than the screen itself, although it needs to remain large enough to fit the magnifying glass. Check this by placing the glass up against the end of one of the flaps (2B).



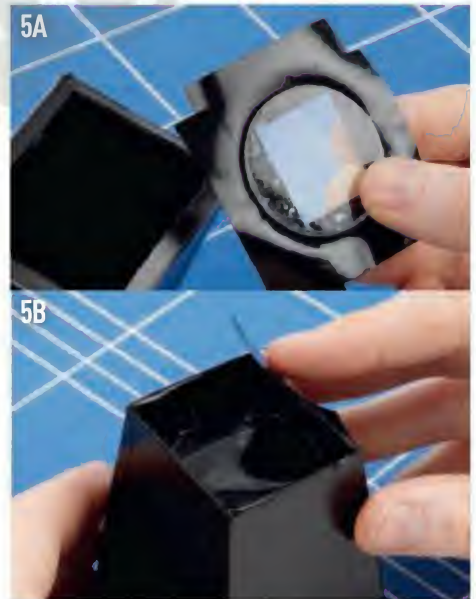
**3** Using the scissors, cut the lines for each flap (3A) and then, with a ruler as a guide, take the Stanley knife to cut out the LCD screen hole along the inner dimensions. Scour the pencil line of the outer dimension so the flaps fold more easily (3B), but make sure not to cut all the way through. Fold the flaps to ensure that they close up together. Check that it is the correct size by placing it over the LCD screen.



**4** Fold the flaps in to create the loupe (4A). Use the duct or electrical tape to fix the sides together, making sure the fix is secure (4B). To prevent light spill, ensure there are no gaps in between the sides. The loupe should now resemble a slanted box with two empty ends.



**5** Fix the electrical tape onto one side of the magnifying glass (5A) and slide it through to around 15mm from the glass end of the loupe. Once the tape is fixed to the internal sides, tape the other side to secure the glass inside the loupe unit (5B). The LCD loupe itself is now complete, but it needs to be attached to the LCD screen.



**6** While holding the loupe up to the LCD screen is fine for use over short periods, attaching it properly to the screen is better. There are a couple of options here. One is to attach a Velcro strip to the rim on the LCD end of the loupe (6A). You will then need to cut a 3mm border of Velcro to go around the LCD on the camera itself. But while this is a very quick way of attaching the loupe, it does mean the Velcro is permanently fixed to the camera body. If selling on the camera is of interest, this may not be the best option. Another simple, effective solution is to use elastic. On

both the top and underside flap of the LCD loupe nearest the camera body end, cut a small hole on the left and one on the right side (6B). Feed the elastic through this on one side. To ensure a tight fit, place the loupe up against the LCD screen, stretch the elastic around the camera body and feed it through the hole on the other side of the loupe, fixing it in place (6C). Now repeat this process for the opposite side. To be doubly secure, using a snap fastener on each whole for the elastic is ideal. This method does not mark the camera itself, and is quick to attach when needed.





## PROJECT 5 CAPTURING WATER DROPLETS AND SPLASHES

While the rest of the family sleep off their Christmas excesses, why not try your hand at a classic technical challenge? **Andrew Sydenham** leads you to the water's edge

**BEAUTIFUL,** timeless images of drops splashing onto the surface of a liquid to form myriad shapes and patterns are often considered to be achievable only by well-equipped studio photographers with an array of strobe lighting and sophisticated electronic triggers. However, with a little time and patience, anyone can capture the perfect water-droplet-in-motion picture using just a camera, a flashgun and some everyday items.

The joy of this project is that spectacular results can be achieved almost straightaway, but if you enjoy the process and the mood takes you, it can lead you on a voyage of discovery as you fine-tune your technique and venture into the world of macro and scientific photography. Diffusing the light is worth a try, and using backlighting through tracing paper combined with coloured gels lifts any picture to even higher levels. If you have a glass-sided aquarium or fish tank, try shooting through the glass with your lens set to manual focus, dropping coins and other small objects into the water and freezing the very different splash patterns that they create.



## ESSENTIAL MATERIALS

- DSLR ● Flashgun ● Tripod
- Large glass mixing bowl
- Plastic sandwich/freezer bag or lid of a CD stack ● Coloured paper for experimentation ● Food-dye colouring ● Fishing line ● Pins and needles ● Craft knife

‘With a little time and patience, anyone can capture the perfect water-droplet-in-motion picture using just a camera, a flashgun and some everyday items’





**1** First, you need to find a bowl or dish to drip water into – 20-30cm in diameter is perfect as it enables you to avoid including the edges in your picture, and allows the maximum surface area of clear liquid for ripples and splashes.



**2** Thread the fishing line through four equally spaced pinholes pushed through either a resealable freezer bag or CD stack lid and tie to create two loops. This is to hang the drip source symmetrically above your receiving bowl.



**3** Suspend the drip reservoir above the bowl and pierce a hole in the bottom. Start with a small pin and progress to a larger diameter to achieve a rate of around one drip per second.



**4** Position your camera in front of the bowl and set it to manual focus. Hold the blades of a pair of scissors at the point where the drops will hit the surface of the water, and focus on them to ensure the water splash will be in sharp focus.



**5** Set your flashgun to manual and to the lowest power (1/16sec in this case), as this will be the shortest flash duration.



**6** Take some test shots to find the best exposure, then set the shutter speed to the fastest that will synchronise with the flash. If you have an extension flash lead or remote triggering device, try positioning the flash off-camera for a different effect.



**7** Coloured paper or card under the water bowl will provide impact and contrast, while adding a dye or food colouring to the reservoir will also create an interesting effect.

**8** Capturing the perfect splash does take time and a certain amount of luck, but watching the rate of drops falling and predicting the best point should, with practice, yield results – a 10% success rate is about right.





## PROJECT 7 TELL A STORY

You don't need to shoot video to tell a story, as a few simple images can make an everyday run-of-the-mill task look interesting. **Richard Sibley** explains how

**THERE** are some iconic sequences of images that tell stories, such as Robert Capa's D-Day photographs or the images of the Moon landings. These tell the story of passing seconds or hours of a momentous occasion and have become a snapshot of history. Yet while most of us will never have the opportunity to photograph such significant moments, we can still tell an interesting story.

As we were all taught in English lessons, a story must have a beginning, a middle and an end, which set up the tale, add a twist and then build up to a resolution. Perhaps start off by photographing the wider view, which will help to give your story a location and introduce the scene and key elements to the viewer. After this, you can concentrate on the details of the tale. Perhaps you could take a close-up or slightly abstract image to add interest and intrigue. Then, finally, make sure that there is some sort of conclusion to the series.

The images don't all have to be shot from the same angle or under the same lighting conditions, as you can mix up the style of photography. However, make sure that the images all have the same aesthetic

look – edit and process them in the same way so they look like a series.

As for the story itself, there are countless everyday tasks that make for interesting stories. Something as simple as taking off a pair of football boots after a match could be shot by photographing a symmetrical image of a pair of muddied legs in boots, then a close-up of the laces being untied, before a further shot of banging the mud off of the studs. Finally, finish with a shot of the boots thrown into a bag or in the boot of a car.

Alternatively, try documenting the purchase of a Christmas tree. Take a shot of the trees at the garden centre, followed by someone struggling to load the tree into a car or onto the roof, and then the bare tree in its stand before going in close to capture the lights and decorations. Preparing the Christmas dinner will make another interesting sequence that you will have the opportunity to document just once a year.

So don't think that all the best images that tell stories have to be grandiose or of historical value. Think about how you can make the most ordinary everyday tasks look visually interesting and create your own small photo story.

## TOP TIPS

- Think about how to use angles and depth of field to make an interesting image from an everyday task
- Remember that a story has to have a beginning, a middle and an end
- Keep the story interesting and concise – try to shoot between three and six images
- Process each of the images in the same way so they look like a series





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quotes its 72mm-focal-length pinhole as having a 0.35mm diameter, which is close enough.

The pinhole is created by chemical

69





etching which, Harman claims, delivers a cleaner and rounder hole than other methods. On inspection through my loupe, the hole is certainly very round and very clean.

## IN USE

Pinhole cameras of a domestic design tend to be built for results rather than convenience – the end justifying the means. Here, though, we have a camera built for comfort and ease of use. The body is rugged and very nicely made. It is featherweight, but seems more than able to withstand plenty of use. Harman tells me the materials have been chosen with the consideration that these cameras will be bought by colleges and dropped by students.

Functional though it is, it does not mean there is no room for some nice touches. Buried bubble levels and tripod threads in the frame make the camera simple to mount for portraits and landscapes, while the Graflex/Titan-style sliding retainers will make switching pinhole cones a doddle –

when they become available, of course. The rear of the camera features a pair of flat springs to keep the plastic film holder held close to the film gate – just as is common in a normal 5x4in camera. This at least gave me the confidence that the film wasn't going to be fogged by light leaks in the structure.

The supplied lens cap is attached to the body by a cord so that forgetful photographers don't leave it in a field. This is a nice touch, but it does rather leave the cap swinging free during exposures to catch the wind like the spinnaker of a miniature racing yacht.

In dull weather, such as we are likely to experience at this time of year, combining an aperture of  $f/206$  with a material that has an ISO rating of 3 (as the papers have) can lead to somewhat extended exposure times. My handheld lightmeter can manage ISO 3, but its smallest readout aperture is  $f/90$ . Fortunately, Ilford provides a neat converter, making it easy to discover the exposure time required. I found I was timing openings of between 8 and 20mins so often that the battery of my stopwatch ran out. If you are bracketing exposures, be aware there will be a lot of standing around, and that lighting conditions can dramatically alter in the course of a single exposure – it might even become dark!

Loading the supplied ISO 100 Delta film instead of paper makes a big difference, and reduces exposure times considerably. In dull conditions this is fine, but on a sunny day you might find your exposures become

**Left: The Titan in action during an 8min exposure, and a digital camera version of the scene**

**Above: The scene shot on Multigrade photo paper**

**Below: Pre-flashing with a diffuser sheet attached**

too short to accurately time by counting out loud. It pays, then, to consider the material you'll use according to the conditions and subject matter. Shooting people on paper is not going to be an option – unless they are sound asleep or in the next world.

## THE RESULTS

One never expects great sharpness from a pinhole camera, and I'm not sure it is something that would be desirable anyway – there'd be no point in using a pinhole if you were looking for resolution. There is, however, a level of detail that must be attained, and the Harman Titan does that with ease. I found the pictures easily detailed enough and objects in the frame well defined. There is a

decent amount of vignetting that renders corners pretty dark, principally because the combination of focal length and pinhole size can't produce a usable image circle to completely cover the diagonal of the 5x4in film/paper. But I suppose this is something we should expect and make the most of. Importantly, I experienced zero fogging or threat of fogging throughout the test, which made a nice change.





## PRE-FLASHING

The camera comes with both film and paper cut to 5x4in for shooting. Although film is going to deliver the better-quality results, it requires more careful handling so, print characteristics apart, it might suit those without a properly dark darkroom. I tend to process my 5x4in sheets in a Nova daylight tank and can load both film holders and developing tank in a changing bag, so, in fact, a darkroom isn't absolutely necessary – it just makes life easier.

Paper is great fun and is more straightforward if the intention is to scan the results rather than print through an enlarger, but if untreated it produces pictures with very high contrast. Many printers pre-flash their paper before it goes under the enlarger lens so that contrast levels can be controlled, and when shooting with paper some amount of pre-shooting exposure is highly recommended.

The idea of pre-flashing is that it introduces the paper to some light to get the emulsion active. The amount of light should be such that it does not produce a tone by itself, but it needs only a tiny bit more light to make the lightest grey. If you made a test strip, the correct amount of pre-flash would be the last exposure that still shows as white.

To pre-flash paper consistently, it is necessary to have some sort of set-up with a level of repeatability, which can be off-putting for the casual paper shooter. I wanted to devise a way to pre-expose the paper in-camera at the time of shooting, to make it all a bit more convenient and so there would be less preparation. To do this, I made a diffuser from a thin piece of white plastic sheeting that I could fix over the lens. This sheet reduced the amount of light passing by half. After doing some tests, I worked out that the paper needs roughly 30% of the exposure value before the actual exposure. This can remain consistent, as it will always be based on what is the 'right' exposure for the scene and thus the 'right' amount of light to make the paper produce the right density.

So, if I measure the light and determine that the right exposure time for the shot (at ISO 3) is 12mins (don't laugh – f/206 remember), I need a pre-exposure equal to 4mins. As the diffuser cuts the light in half, this becomes 8mins. I fit the diffuser, make the 8min exposure, remove the diffuser and make the 12min picture-taking exposure. It may be a bit long winded, but it works.

With the Harman Titan this time can be reduced by removing the lens and fitting the diffuser over the mount aperture, which is about f/6.3. In bright light, ironically, this can deliver an exposure too short to count in your head, so I resorted to increasing the number of layers of diffuser to create a more manageable time. Some diffuser and a 10-stop ND does the job more quickly.

When exposures are already very long, this can seem a bit of a pain – and all a bit complicated – but once you are in the swing of things it works out well. It's a bit rough, but this is pinhole photography and we don't need technical perfection. **AP**



A 12min exposure  
using Ilford Direct  
Positive paper

## CONCLUSION

**PINHOLE** photography is supposed to be fun, and if you want to take it seriously it should at least be enjoyable. When your camera comes apart during a shoot it isn't much of a laugh, and when you have to struggle to load and remove film/paper – or can only take three pictures without going back in the darkroom – pinholing can lose its charm. Although I've heard lots of comments that the Harman kit is expensive, it does offer a real camera that isn't about to fall to bits, which is convenient to use and which consequently will be used more often. And to work out the price of the camera, subtract the price of ten sheets of Delta 100, and 20 sheets of 5x4in paper – so maybe it's more like £125.

That the Harman Titan is a 5x4in camera makes it a bit more exciting to use, although the downside is that the required aperture creates such long exposures on paper that the over-50s will be able to work out how many pictures they still have time to take. Shooting on film is quicker, better 'quality' but less 'Polaroid-instant' than sliding the direct positive paper in a tray of developer.

Is it fun? Yes. Worth the effort? Yes. A serious camera? Yes, it's that too. And good value? I think so.



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# AskAP

Let the AP team answer your photographic queries

## INTERCHANGEABLE LENSES FOR MICRO FOUR THIRDS

**Q** I am thinking of investing in a compact system camera, and have narrowed my choices down to the new Panasonic Lumix DMC-GX1 or Olympus's Pen E-P3. I like the Panasonic body more than the Olympus body, but I'm really interested in the new prime lenses from Olympus, especially the 12mm f/2 optic. Will Olympus lenses work on the Panasonic body? I know they are from different manufacturers, but isn't the micro four thirds system supposed to keep things constant? I've always placed an emphasis on lens quality with my other camera systems. **Daria Smith**

**A** Yes, you can use Olympus lenses from the micro four thirds system on Panasonic bodies, and vice versa. This is one of the key benefits of these manufacturers' systems, and it enables you to take advantage of some of the more exotic lenses available, like the excellent Olympus M.Zuiko Digital ED 12mm f/2 you mention. If you are into high-sharpness prime lenses, Panasonic's Leica-branded lenses are worth a look, particularly the Panasonic Leica DG Macro-Elmarit 45mm f/2.8 Asph Mega OIS (pictured), which offers amazing sharpness and 1:1 close focusing. You also have independent offerings from Zeiss and Voigtlander, which are very



highly regarded and should perform well with the Lumix GX1's 16-million-pixel resolution. **Ian Farrell**

## DIGITAL SQUARE FORMAT

**Q** I have long been a fan of 2¼in-square medium-format photography, and while I also take pictures on a digital camera, do you think any manufacturer will ever offer a square sensor in a digital camera? It seems an obvious progression to me as it would fit the image circle projected by the lens and no one would ever have to turn their cameras upright again – they could just crop to vertical afterwards, as one would with 120 film. What do you think? **Don Wiseman**

**A** I can see where you are coming from, Don, but to my knowledge no square-format digital sensors exist today. Hasselblad once produced a digital back with a square chip in the form of the CFV, but the newer version of this now provides a rectangular chip.

If you are a fan of square format, you could look at cameras that have alternative aspect ratios. Many allow 3:2, 4:3 and 1:1 and, even though they achieve it through cropping, resolutions are high enough these days to allow you the flexibility to throw away some pixels. Canon's 18-million-pixel EOS 600D springs to mind as a good example, as do many of the compact system cameras on the market, like the Olympus Pen E-PL3.

**Ian Farrell**

## ADDING VIGNETTING

**Q** I like the current trend of adding a bit of vignetting to pictures, particularly to those shot in black & white. Apart from investing in a set of really bad lenses, what is the easiest way of doing this in Adobe Photoshop CS4?

**Bob Atkinson**

## ASK...

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**Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

**A** This technique is a good way of drawing attention to what is in the middle of a picture, and a good device for stopping the viewer's eyes from falling off the edges of the frame. Vignetting doesn't suit everything, though, which is why it's best to use good lenses to get rid of it, and then add it back in when you need it.

There are a few ways of adding vignetting in Adobe Photoshop. Try drawing an elliptical selection around the frame with the Lasso tool, inverting this selection and feathering it heavily (at least 30–40 pixels) before applying a Curves or Levels adjustment to darken things slightly. Experiment with just how much darkening is needed.

For a slightly more automatic method, try the Lens Corrections tool built into Photoshop or Photoshop Elements. Instead of moving the slider to counteract darkening in the corners of the frame, move it the other way to introduce the effect instead. You won't have quite as much control as you have when adding the effect with the Lasso tool, but it's much easier and quicker.

Some plug-ins also have vignetting facilities, and applications like Adobe Lightroom feature a post-crop vignetting slider that takes into account any crop you put on the image first.

**Ian Farrell**

## WARY OF WATER

**Q** I would like to take photographs while sailing using my Nikon D300, but am worried about water entering the camera body. Is the D300 weatherproofed and what does this mean exactly? I imagine the camera won't withstand submersion, but how wet can it get? Also, how will spray affect the camera? **Tim Derby**

**A** This is an often-pondered question, but one that we are unlikely to get a definitive answer to, I'm afraid. Unlike waterproofing, in which cameras or camera housings are rated to a certain depth (say, 40m), weatherproofing is simply the application of rubber seals around those parts of a camera that might let in moisture or

## f/AQ

### How do I add a border to a picture?

Adding a border to a photograph is a great finishing touch. It helps define where the image begins and ends, and stops the viewer's eyes from wandering off out of the frame. Originally, showing the edges of the film rebate in a print was a trick that photojournalists used to demonstrate that their images were not cropped, and showed the whole scene. Today, such effects are used for aesthetic purposes,



## FROM THE AP FORUM

### Starting a darkroom

**Holly asks** My sister has asked for darkroom 'chemicals' for Christmas. She has been given a lot of old darkroom equipment and was told she should have everything she needs apart from the chemicals. I have a budget of around £20, so can I get what she needs? Can anyone recommend a starter kit, and should I buy black & white or colour chemicals? I have looked on a few websites, but I'm confused as to what she will need!

**Fen replies** Processing colour film is totally different to processing black & white film, not just in the types of chemicals involved but the enlarger is also different. I'm not sure if there is a complete set of chemicals you can buy for developing black & white film as it depends on what film and paper are being used and what results are required. A good place to start, though, is the Harman website ([www.harmanotechnology.com](http://www.harmanotechnology.com)) that has a range of Ilford film paper, chemicals and accessories.

**Wheelu replies** As colour is a lot more time and temperature critical than black & white, I would start with black & white. It might also be a good idea to practise loading a blank film into the tank before trying anything with images that have any value.

**PeteRob replies** Black & white is by far the best to start with, as you can, under a red safe light, see what you are doing and experience better the joy of seeing an image emerge. The chemicals you will need are film developer, film fixer, wash solution, paper developer, stop bath and paper fixer.

**taxor replies** Your budget of £20 should be enough to buy the developer and fixer for black & white work. These are the two chemicals you definitely need. A stop bath is also a good idea and I would never process a film without it. However, a thorough rinse in water between dev and fix will suffice. Ilford chemicals are perhaps the most readily available, and of the liquid concentrates Ilfotec DD-X and LC29 developers are good all-rounders. If you go for powders, Ilford ID-11 is probably the best bet. Ilford Rapid Fix is a good choice for fixer. I think your problem may be one of availability rather than affordability.

The above suggestions are for black & white chemistry. Colour is a different process altogether and far less forgiving of any processing errors.

dust through normal use. Indeed, your Nikon D300 is not likely to withstand a dunking, but it should withstand a shower of rain or a splash from a puddle.

I'm guessing that the reason camera manufacturers are hesitant to go into more detail about how much rough treatment their products can take is that they don't want people trying it and then coming back to them when they have gone too far. That said, I recently saw a senior employee at Leica tip a pint glass of water over a £20,000 Leica S2

medium-format camera as a demonstration of its weather-sealing properties. After a wipe down, it was fine and worked perfectly.

I'm not sure what sort of sailing you do, but I would offer a note of caution regarding salt water. This can corrode parts of your DSLR if you're not careful, so I'd avoid getting the camera wet where possible. Always wipe down your D300 after use, and investigate some protective cladding, such as Camera Armor ([www.cameraarmor.com](http://www.cameraarmor.com)) or an Aquapac ([www.aquapac.net](http://www.aquapac.net)). **Ian Farrell**

and to lend an air of retro style to a print.

Borders come in many styles and shapes, from the simple to the extravagant. The most simple is a straightforward black keyline, and this can be applied in Adobe Photoshop or Lightroom very quickly. Select the whole picture (Select>All) and choose Edit>Stroke. Select black as the colour, a pixel width of about 5 pixels and make sure the Inside option is ticked.

For a more rough-looking border you can try drawing rectangles on paper with a broad marker pen and scanning this with a flatbed scanner. Alternatively, try the same trick with an old negative, which can be 35mm, 120 or 5x4in sheet film. Adjust the image so the border is black and the inside of the frame is pure white – a Levels adjustment is good for this. Then position the frame over the top of your image as a

new layer, and change the blending mode to Darken to let the image shine through the white portion. The black borders will stay in place.

You can build up your own library of borders, comprising different film rebates and sketched shapes. Just save the scans as PSD files in a safe place on your hard drive.

If all this sounds like a bit too much hard work, there are plug-ins that apply borders more automatically. PhotoFrame 4.6 from onOne Software costs \$99.95 (around £64) from [www.ononesoftware.com](http://www.ononesoftware.com), with a free cut-down version of the software also available from the same address. Silver Efex Pro (€199.95/£172) and Color Efex Pro (€99.95/£86) from Nik software ([www.niksoftware.com](http://www.niksoftware.com)) also produce great effects.

**Ian Farrell**

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# AP's ideal camera 2012

As we look to the photographic year ahead, we consider what our ideal camera might look like, and how close manufacturers could be to making our dreams a reality

**IN THE** *Amateur Photographer* technical department, we see dozens of new cameras every year. Each model brings new features that make it faster or in some way better than the previous version. While some of these features cause us to stand up and take notice, there are many that seem to be just going through the motions. We look forward to seeing a camera that really improves the quality of the image, or which offers a real benefit to the user, but sometimes features seem to be added just for the sake of it and, apart from looking impressive in the blurb,

have little effect on how we use the camera or what we get out of it.

We hope that 2012 will bring a truly stunning camera, but rather than just predicting what form we think new models might take, we're letting our imaginations run wild by concocting our ideal camera. By choosing the ultimate model, we may opt for unachievable specifications that will respond to our every whim. Therefore, we have limited our suggestions (mostly) to a specification that, although currently beyond what is on offer, would not be impossible to

see on the shelves next year. To build our new camera, we have taken into account some of the functions and features that have appeared on the cameras we have tested over the past year and used some of the best elements. However, where we feel there is practical room for improvement, we have said so.

In designing this camera we also asked the AP forum users for suggestions, and have listed some alternative features on page 80, along with a few of the more imaginative designs. It will be interesting to look back at this in a year's time to see if any new model in 2012 has come close to meeting our ideal camera, so let's hope that the research and development teams take note of our suggestions when they embark on their next projects.



# The wishlist

Our dream camera should be a jack of all trades, and master of them too. Here are the features we think are essential to a perfect photographic experience in 2012

## ISO

The scope of high-sensitivity shooting means that flash can now be avoided in most situations, and with its small, discreet body, our camera would warrant the ability to shoot at high ISO values. For high-quality images, we should expect this camera to be able to shoot at ISO 12,800 with minimal noise and perhaps offer a top limit of ISO 102,400. Lower ISO values down to ISO 3 would be just as helpful and would avoid the need for costly ND filters when using slower shutter speeds.

## LENSES

As a smaller-bodied camera, there could be the possibility of creating some new lenses to suit it. Although Pentax has a range of pancake lenses, Nikon and Canon currently do not. A series of slim prime lenses, or even a collapsible zoom, would therefore make an ideal kit lens for sale with this model.

## MEMORY

Although CompactFlash memory is still preferred by many, due to the smaller size of the cards we have come to accept SD cards. With prices and speeds now matching CF in most cases, we are willing to admit that SD would be the best option here. However, providing a twin slot would mean plenty of storage inside the camera, and would avoid the need to swap cards mid-shoot.

## PROCESSOR

The processor is the heart of a digital camera, so top performance requires a state-of-the-art unit. Dual-core models are now the preferred type for handling high-resolution data at speed. The important factors are noise reduction, AF, write speeds, burst shooting and start-up time.

To avoid missing a shot, start-up time should be almost instant and data cleared from the buffer to allow the photographer to carry on shooting, rather than having the camera locked down for precious seconds between shots. Fast burst rates sound impressive, but perhaps more important is the length of the burst – a 50-shot burst at 10fps is preferable to a 10-shot burst at 50fps.

## SENSOR

Despite the progress made in sensor design, and the advances shown by four thirds and smaller units, the full-frame 35mm sensor still rules the roost. For both detail and dynamic range, larger photosites and greater surface area cannot be beaten.

Canon's latest EOS-1DX is set to feature a new and improved 18-million-pixel, full-frame unit, while there have been rumours of up to 36-million-pixel versions in the pipeline from Sony and Nikon. The 21.1-million-pixel unit found in the Canon EOS 5D Mark II is more than enough resolution for our needs, though, and if combined with the latest gapless photosite design, it should allow for even better low-light performance. And while Foveon and Fujifilm's EXR sensor designs have proved clever, we would stick to the classic Bayer pattern, or perhaps a more random arrangement – like film.

A sensor-based image-stabilisation system would be preferable, not only to keep the size of future lenses to a minimum but also to provide stabilisation on older optics.

## LENS MOUNT

Compact system cameras (CSCs) have brought about a wealth of new, smaller lenses, but the most important factor for our mount should be the range of optics available to fit it. The idea of a universal mount would please many photographers but is unlikely to suit any one manufacturer, so it would make sense to choose an existing mount with the largest range of lenses. Nikon, Canon and Pentax all have impressive collections and would therefore be good choices.





## FLASH

In order to keep their size relatively small, many CSCs don't have a built-in flash unit. Instead, they accept small hotshoe flashguns. As our camera will have a built-in viewfinder and a high ISO range, the need for flash should be limited, so a hotshoe unit could be an option. Having a proper hotshoe for attaching larger devices is important, as our camera should be flexible for many types of photography. Wireless flash should also be available, controlled from the camera. Rather than simply infrared (direct-line-of-sight) wireless control from an on-camera flash, as is used by all current cameras, we would also like to see the radio frequency wireless control used by devices such as Quantum and PocketWizard. A PC sync socket should also feature for triggering.

## VIEWFINDER

Being a rangefinder design, we expect that an optical TTL viewfinder is not going to be practical, but rather than simply relying on either an EVF or optical window, an improved version of the hybrid viewfinder seen on the Fujifilm FinePix X100 would be desirable. The optical view should offer a 100% field of view with zooming magnification to match the lens. There should also be the ability to project exposure information and even a histogram onto the display. When switched across to the electronic view, it should use a resolution at least double that of the latest Sony EVF devices, with no black-out during capture.

## BODY DESIGN

The rangefinder design is very much back in fashion, if it ever left. Although the SLR has long been the pinnacle for digital cameras, the squarer body shape and more compact form of a rangefinder is more practical for everyday use. Compact system cameras have started to move away from the SLR form to a more compact rangefinder design and, following the much-revered Leica M9, Fujifilm's FinePix X100 and X10 designs are the most appealing we have seen this year. We'd like styling to remain classic rather than ultra-modern, with practical dials and controls giving the camera an almost manual feel. It should be sleek but not too showy, as we feel the camera should be appreciated by other photographers but remain discreet.

## CONSTRUCTION

The latest plastic constructions are certainly strong and have served to reduce the weight of bulkier models, but as a relatively small device our camera will benefit from a little extra weight and therefore a metal body is preferable. Both top and bottom panels should be solid, while light plastic should be avoided for any tactile areas to ensure a classic and premium camera feel. The body should be weatherproofed with seals to prevent moisture and dust entering the body.

## LCD

While physical screen sizes appear to have reached a natural limit for the current size of cameras, their resolution and functions continue to improve. A resolution of over 1 million dots is fast becoming the new standard and we should therefore expect our camera's screen to have nothing less. Touchscreen technology has brought about more than just on-screen menu access, with touch focusing proving quicker for AF point selection than using a joystick or dial. A vari-angle bracket means that the camera can be used from a multitude of angles, whether it's waist-level, above your head or in front of the lens. Both these technologies are improving the options for the photographer and would be a benefit on our camera.

## AUTOFOCUS

Autofocus is an integral part of modern photography and is therefore necessary for any modern camera. With a rangefinder form, a separate phase-detection module becomes more difficult, so on-sensor focusing is preferable. Although contrast-detection technology has improved vastly over the past two years, the on-sensor phase-detection system used by Nikon in its J1 and V1 models is the most appealing. The larger sensor would need its own processor to run it and would require extremely fast read speeds from our full-frame unit. However, this would give the greatest flexibility and speed.

## CONNECTIVITY

No longer the reserve of laptop computers – now phones, e-readers and even some compacts have the technology to connect to a Wi-Fi internet hotspot to download/upload files in an instant. The ability to share images via social networking sites and email is one of the reasons why so many people use camera phones ahead of a more traditional model. By integrating Wi-Fi and 3G with a SIM card in-camera, it would allow instant uploading of a low-resolution image to a Flickr site or, once at home, the quick download of files to a computer without needing to connect the camera or remove the memory card. It could also lead to the development of apps that can control the camera remotely using a smart phone, tablet or computer. And GPS is becoming increasingly common, allowing geotag information to be saved with the image for reference. It is a handy feature we would like to see on our camera.



# And finally...

There are too many features on our wishlist to include every last one, but below are some of the other facets we would like to see

**THE ABSENCE** of a moving mirror means that the real shutter sound is fairly quiet. We feel the shutter sound on the Leica M9 adds to the experience, and therefore we

feel our camera should have a sound menu, with recordings of classics from the Zenit to the Mamiya RB67, or even the ability to record our own. In-camera editing is now common,

but raw adjustments before converting to JPEG for output are often limited. Our camera, therefore, should offer exposure, white balance, highlights, fill light, shadow and sharpening options for raw. There should also be the ability to rate and tag images, to save time later in editing software. Lens correction should be made available for JPEG images, with profiles created for known lenses and custom settings

able to be saved for individual lenses.

Battery life needs to be able to provide a full day's shooting on one charge, providing around 600-800 shots under reasonable use. A multi-exposure or time-lapse setting would provide interval timer options and image blending with previews on screen. As an integral part of digital shooting, HD video should also feature.



## PRICE

The price of a camera can define its audience as much as its features, but this should be a camera for the people and affordable for most photographers. Given the features we require it is unlikely to be cheap, but the high volume sales of such a potentially popular model would help to ensure the demand to drive costs down. We feel a body-only price of around £500 would suit.

## DIGITAL FILM

Something that continues to be popular among many *Amateur Photographer* readers would be the ability to use a prized film camera in a digital fashion, in a similar way to the digital backs developed for medium-format models. The notion of a digital film that would fit in place of the spool has been discussed many times, trialled and even hoaxed, and although the idea was dismissed as too expensive, with advances in camera design it could now be feasible. Cameras using 110 film would be easiest to cater for, as the compartments are of a more standard size. However, a 135 film adapter would be the most popular. There is potentially a huge demand for digital film, but it is not in many companies' interest to encourage users to shoot with their old film cameras rather than buy a new digital model.



## LIGHT-FIELD CAMERA

The Lytro camera system is unique in that it leaves focusing to be defined after the image is captured that can be altered at the click of a mouse. The cameras are very different in their design and carry little information about how large the images are, but they seem to produce JPEG images of just 1.2 million pixels. This is interesting technology that has the potential to transform how we take pictures. A 3D version is due out next year.



## ADVANCED WATERPROOF COMPACT

Waterproof and shockproof compact cameras now look much like ordinary compacts, yet their controls and functions are mostly limited to point-and-shoot operation. It would be nice to see an advanced and slightly larger compact with the same freezeproof, waterproof and shockproof design for the more creative user.



## CLASSIC DIGITAL

A more feasible solution for manufacturers is to produce a digital version of a classic camera. The Leica M9 is perhaps the closest example of this, and despite its price it has been hugely popular. Surely a digital version of the classic Olympus OM-1, Canon A1 or Nikon F would find a demand among enthusiasts. Operation could remain as manual as the originals, with just a larger battery, a sensor, a rear LCD and a memory-card slot added. The number of sales might not be in the same league as the modern-looking cameras, but the price could be made higher to make it worthwhile producing them.



## VOICE RECOGNITION

Controlling a camera by voice might sound like a strange concept, but with both telephones and computers now accepting voice commands for basic operations, why not cameras? It would certainly save a lot of digging around in the menus if all you had to say was, 'Camera, aperture priority, f/4, ISO 400, sunny white balance,' and everything is done.

## SECURITY LOCK AND TRACKING

Losing your camera or having it stolen is a constant fear, especially if you have a valuable model (be it cost or sentiment). With GPS for geotagging now common, it must be possible to trace the signal to locate the camera should it get lost. Also, the option for a basic security code, applied on start-up, could prevent others using it.



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## Digital Photography

CANON EOS SD BODY COM VERY LOW USE	MINT BOXED \$71 369.00
CANON EOS SD BODY COM WITH ALL ACCESSORIES	MINT BOXED \$72 369.00
CANON EOS SD BODY COM WITH ALL ACCESSORIES	MINT- \$73 369.00
CANON EOS 10S KM1 COMPLETE WITH ALL ACCESS	MINT-BOXED \$1 545.00
CANON EOS 10S KM1 COMPLETE WITH ALL ACCESS	MINT-BOXED \$1 575.00
CANON EOS 10S KM1 COMPLETE 12/25/5 ACCESS	MINT BOXED \$245.00
CANON EOS 10S 40 10.1 M1 COMPLETE WITH ALL ACCESS	MINT BOXED \$425.00
CANON EOS 40 10.1 M1 COMPLETE WITH ALL ACCESS	EXC-BOXED \$396.00
CANON EOS 200 8 10 M1 COMPLETE WITH ALL ACCESS	MINT BOXED \$215.00
CANON EOS 200 8 3/8" + CAN 18-55 LENS + ACCESS	MINT BOXED \$119.00
CANON EOS 200 8 3/8" + CAN 18-55 LENS + ACCESS	MINT BOXED \$165.00
CANON EOS 450 BODY + CAN 18-55 LENS + ACCESS	MINT BOXED \$345.00
CANON EOS 500 BODY COM WITH ALL ACCESSORIES	MINT \$345
CANON POWERSHOT G7 COMPLETE WITH ALL ACCESS	MINT \$196
CANON POWERSHOT 98 COMPLETE WITH ALL ACCESS	MINT BOXED \$225.00
CANON POWERSHOT 98 COMPLETE WITH ALL ACCESS	MINT BOXED \$245.00
CANON POWERSHOT G11 COMPLETE WITH ALL ACCESS	MINT BOXED \$235.00
CANON 220 EX SPEEDLITE	MINT BOXED \$65.00
CANON 220 EX SPEEDLITE	MINT BOXED \$115.00
CANON 380 EX SPEEDLITE	MINT BOXED \$285.00
CANON EX200 EX SPEEDLITE	MINT \$245
CANON EX200 EX MK I SPEEDLITE	MINT BOXED AS NEW \$295.00
CANON EX-24 BATT GPR FOR EOS 200/300/400	MINT BOXED \$75.00
CANON EX-24 BATT GPR FOR EOS 200/300/400/500	MINT BOXED \$75.00
CANON EX-24 BATT GPR FOR EOS 200/300/400	MINT BOXED \$75.00
CANON EX-24 BATT GPR FOR EOS 350	MINT \$95
CANON OFR CAMERA CARD 2	MINT \$35.00
CANON LP-6 BATTERY FOR EOS SD MK1/0	MINT \$45.00
CANON D2 BATTERY WITH BATT & CHGR. INSTRUCTIONS	MINT \$79.00
CANON D200 BODY COMPLETE & CHGR & INSTRUCTIONS	MINT BOXED AS NEW \$345.00
CANON D2000 BODY COMPLETE (VERY LOW USE)	MINT BOXED AS NEW \$345.00
CANON D3000 BODY KIT COMPLETE - w/ ALL ACCESSORIES	MINT BOXED \$899.00
CANON D3000 BODY KIT COMPLETE - w/ ALL ACCESSORIES	EXC-BOXED \$894.00
CANON D200 BODY COMPLETE (ONLY 335 ACTIVATIONS)	MINT BOXED AS NEW \$445.00
CANON D200 BODY COMPLETE (NO M-10 WITH 1000)	MINT BOXED \$445.00
CANON D70S BODY COMPLETE (ONLY 400 ACTIVATIONS)	MINT BOXED \$225.00
CANON D70 BODY COMPLETE (ONLY 400 ACTIVATIONS)	MINT \$185.00
CANON MB-D10 FOR D300/D300/700	MINT BOXED \$199.00
CANON MB-D10 FLARE BRACKET FOR D300/300/700	MINT \$189.00
CANON MB-180 BATT FOR D300 D300/700	MINT \$95
CANON R101 CLOSUP SPEEDLIGHT COMMANDER KIT	MINT CASD \$455.00
CANON SB-600 SPEEDLIGHT	MINT CASD \$219.00
CANON SB-600 SPEEDLIGHT	MINT CASD \$165.00
CANON SB-600 SPEEDLIGHT	MINT BOXED AS NEW \$175.00
CANON SB-600 SPEEDLIGHT	MINT BOXED \$95.00
CANON SB-300 SPEEDLIGHT	MINT BOXED AS NEW \$135.00
CANON SB-300 SPEEDLIGHT	MINT BOXED \$125.00
CANON EHC AC REMOTE CONTROL FOR D2H/D200/D300/350/D300S	MINT BOXED \$95.00
CANON EHC AC REMOTE CONTROL FOR D2H/D200/D300/350/D300S	MINT BOXED \$75.00
CANON MC-35 REMOTE CONTROL	NEW \$35.00
CANON SKEGA FLASH BRACKET	MINT BOXED AS NEW \$199.00
CANON SKEGA FLASH BRACKET	MINT BOXED AS NEW \$199.00
OLYMPUS 17mm F2.8 & FINDER ZOOM 42x MICRO 4/3rds	MINT AS NEW \$199.00
OLYMPUS 17mm F2.8 & FINDER ZOOM 42x MICRO 4/3rds	MINT BOXED AS NEW \$199.00
OLYMPUS 11 - 22mm F2.8/3.5 ZUIKO DIGITAL 4/3rds LENS	MINT UNUSED \$399.00
OLYMPUS 14 - 52mm F2.8/3.5 E-M1 "R" MISC MICRO 4/3rds	MINT AS NEW \$165.00
OLYMPUS 18 - 45mm F3.5 M-A5 WEATHER RESISTANT	MINT BOXED \$95.00
OLYMPUS 18-45mm F3.5 M-A5 WEATHER RESISTANT	MINT BOXED AS NEW \$199.00
PANASONIC 7 - 14mm LUMIX VARIO MICRO 4/3rds	MINT BOXED AS NEW \$174.00
PANASONIC 7 - 14mm LUMIX VARIO MICRO 4/3rds	MINT BOXED AS NEW \$174.00
PANASONIC 45 - 200mm 14.5 LUMIX VARIO MICRO 4/3	MINT BOXED AS NEW \$225.00
PHOTON RED DIGITAL 10.7 LUMIX ZOOM 28-75 F3.5	MINT BOXED AS NEW \$380.00
SONY ALPHA M5 - 18mm F2.8 ZOOM 18-200 NEX SET	EXC-BOXED AS NEW \$175.00
SONY ALPHA E18 - 15.5/3.5 OSS 18-200 NEX SET	MINT BOXED AS NEW \$175.00
SONY ALPHA E18 - 11.4 F/AF LENS	MINT BOXED \$225.00
SONY ALPHA E18 - 11.4 F/AF LENS	MINT BOXED \$245.00
SONY ALPHA 28 - 75mm F2.8 SAM LENS	MINT BOXED \$495.00
SONY ALPHA 28 - 75mm F2.8 SAM LENS	MINT BOXED \$1 175.00
MINOLTA 28mm 1:2.8 AF MINOLTA/SONY KIT	MINT \$115.00
MINOLTA 28mm 1:2.8 AF MINOLTA/SONY KIT	MINT BOXED \$85.00
MINOLTA 28 - 105mm F3.5/4.5 AF M/SONY KIT	MINT \$145.00
MINOLTA 28 - 105mm F3.5/4.5 AF MINOLTA/SONY KIT	MINT BOXED \$95.00
SONY TAMRON 70 - 300mm F4.5 D II MACRO SONY KIT	MINT BOXED AS NEW \$395.00
SONY TAMRON 70 - 300mm F4.5 D II MACRO SONY KIT	MINT BOXED AS NEW \$395.00
SONY 2 x APD DC CONVERTER FOR SONY ALPHA	MINT BOXED \$145.00
SONY 140 MG MACRO FLASH FOR SONY ALPHA	MINT BOXED \$225.00
SONY 140 MG FL-1800 FLASH FOR SONY ALPHA	MINT CASD \$145.00
SONY 140 MG FL-1800 FLASH FOR SONY ALPHA	MINT CASD \$145.00

**Canon Autofocus, Digital Lenses, Accessories**

CANON EOS 1Y HS BODY + MANUAL	MINT- \$475.00
CANON EOS 1HS BODY	MINT-BOXED \$375.00
CANON EOS 1HS BODY	MINT- \$265.00
CANON EOS 1HS	MINT-BOXED \$265.00
CANON EOS 3 BODY	EXC+++ \$150.00
CANON EOS 5 BODY	EXC+++ \$150.00
CANON EOS 10 300D	MINT- \$380.00
CANON EOS 3000 BODY	MINT- \$30.00
CANON EOS 500N BODY	MINT- \$494.00
CANON ERS RT BODY (PULICAL MIRROR)	MINT- \$390.00
CANON 17- 40mm 1.4 USM "L" - HOVA FILTER	MINT BOXED \$495.00
CANON 24- 105mm 1.4 USM "L" - IMAGE STABILIZER	MINT BOXED \$725.00
CANON 70- 200mm 1.4 USM "L" - HOOD (SUPERB LENS)	MINT \$415.00
CANON 70- 200mm 1.4 USM "L" - IMAGE STABILIZER	MINT BOXED AS NEW \$825.00
CANON 70- 200mm 1.2.8 USM "L" (AS NEW CONDITION)	MINT BOXED \$965.00
CANON 30- 40.5mm 1.5 USM (NEW STAB DO LENS)	MINT BOXED \$795.00
CANON 35mm 1.4 USM "L"	MINT BOXED \$315.00
CANON 85mm 1.2 USM "L" MK I COMPL WITH FILTER	MINT \$1 399.00
CANON 200mm 12.8 MK II USM "L" - FILTER	MINT BOXED \$495.00
CANON 300mm 1.4 USM "L" IMAGE STABILIZER	MINT CASD AS NEW \$999.00
CANON 40mm 1.5 USM "L" WITH CASE	MINT- BOXED \$955.00
CANON 24mm 2.8 USM "L"	MINT \$238.00
CANON 100mm 1.8 MK II	MINT BOXED \$755.00
CANON 100mm 1.2 USM	MINT BOXED \$315.00
CANON 100mm 1.2 M3 MAGC (SUPERB LENS)	MINT BOXED \$1295.00
CANON EF 2X 2.8 M3 MAGC (SUPERB LENS)	MINT CASD \$1295.00
CANON EF 100mm 1.5 USM MAGC MAGC STAB	MINT BOXED \$1195.00
CANON 17- 85mm 1.45 USM IMAGE STABILIZER	MINT \$225.00
CANON 18- 15 13.5 USM 1.5 IMAGE STABILIZER	MINT \$990.00
18- 135mm 13.5 USM 1.5 F5 IMAGE STABILIZER	MINT BOXED AS NEW \$1225.00
18- 200mm 13.5 USM 1.5 F5 IMAGE STABILIZER	MINT \$345.00
CANON 28- 35mm 1.5 USM 1.5 USM	MINT \$195.00
CANON 28- 80mm 13.5 USM 1.5 USM	MINT \$790.00
CANON 28- 80mm 13.5 USM AUTOFOCUS	MINT \$495.00
CANON 28- 105mm 13.5 USM 1.5 USM	MINT BOXED \$145.00
CANON 28- 135mm 13.5 USM 1.5 USM IMAGE STAB + HOOD	MINT BOXED \$269.00
CANON 30- 105mm 1.5 USM 1.5 USM HOOD	MINT \$195.00
CANON 30- 300mm 14.5 USM IMAGE STABILIZER	MINT \$345.00
CANON 75- 300mm 14.5 USM MK II WITH HOOD	MINT \$725.00
CANON 75- 300mm 14.5 USM MK II (LATEST)	MINT BOXED AS NEW \$165.00
CANON 75- 300mm 14.5 USM IMAGE STAB + HOOD	MINT BOXED \$275.00
CANON 80- 35mm 1.5 USM 1.5 USM	MINT BOXED \$95.00
CANON 80- 200mm 14.5 USM EF USM	MINT \$580.00
CANON 100- 300mm 14.5 USM USM	MINT BOXED \$145.00
CANON 145.5 EXTENDER MK II	MINT BOXED \$299.00
CANON EF 2.0X EXTENDER MK II	MINT BOXED \$299.00
CANON EF TELEPHOTO 1.5X M3 ELEMENT TELECOMER	MINT \$580.00
CANON PS 2 BOOSTER FOR EOS 1V500S etc	MINT- \$75.00
CANON PS 1 BOOSTER FOR EOS 1 etc	EXC \$39.00
CANON 540 EZ FLASH - INST	MINT BOXED \$89.00
CANON 540 EZ FLASH - INST	MINT- CASD \$75.00

CANON AE1 FINDER B	MINT BOXED \$390.00
CANON TO KING REMOTE CONTROLLER	MINT BOXED \$395.00
CANON L35 TRANSMITTER AND RECEIVER	MINT \$145.00
SIGMA 15mm 2.8 X DC FISCHYE LENS (LATEST)	MINT BOXED AS NEW \$390.00
SIGMA 20mm 11.8 X DC ASPHERIC RF (LATEST)	MINT BOXED \$370.00
SIGMA 24mm 7.5 X DC ASPHERIC RF (LATEST)	MINT BOXED \$325.00
SIGMA 24mm 11.8 X EF LENS	MINT + HOOD \$220.00
SIGMA 30mm 2.8 X DC HSII (LATEST VERSION)	MINT CASD AS NEW \$1,590.00
SIGMA 50mm 14.5 X DC HSII LATEST VERSION	MINT-CASD \$2,775.00
100 - 20mm 13.5 X DC HSII SLD GLASS (LATEST)	MINT BOXED \$375.00
100 - 20mm 13.5 X DC HSII SLD GLASS (LATEST)	MINT BOXED \$375.00
SIGMA 17mm 2.8 X DC HSII ASPHERICAL	MINT BOXED \$180.00
SIGMA 17mm 2.8 X DC HSII ASPHERICAL	MINT BOXED \$180.00
SIGMA 17mm 2.8 X DC MACRO SLD GLASS	MINT BOXED \$190.00
SIGMA 18 - 125mm 13.5 X DC HSII (LATEST)	MINT CASD \$1,590.00
SIGMA 24mm - 75mm 7.5 X DC HSII MACRO + HOOD	MINT CASD \$395.00
SIGMA 70mm 2.8 X DC HSII ASPH	MINT CASD \$425.00
SIGMA 70mm 2.8 X DC HSII MACRO II	MINT BOXED \$590.00
SIGMA 120 - 400mm 14.5 X 5.6 DC HSII (LATEST LENS)	MINT BOXED \$590.00
28mm - 75mm 7.5 X DC SP LDC GLASS (LATEST)	MINT + HOOD \$245.00
TAURON 100 - 18mm 11.8 X S&S-AT LENSES (LATEST)	MINT \$370.00

### Contax 'G' Compacts & SLR & Ricoh

CONTACT 61 BODY	MINT- \$175.00
CONTACT TX TITANIUM CONTACT + LEATHER CASE	MINT CASES \$280.00
CONTACT 20 2.8 BUSHEN FOR G	MINT CASES \$135.00
CONTACT 90mm 12.8 CONN G + FILTER + CONTACT HOOD	MINT BOXED \$245.00
CONTACT 90mm 12.8 CONN G	MINT- \$198.00
CONTACT TLTA 20 2.0 ZOOM FOR 1/16"	MINT CASES \$190.00
CONTACT 140 1.40 1.40	MINT CASES \$440.00
CONTACT RX BODY (REALY NICE BODY)	MINT BOXED \$225.00
CONTACT ST BODY	EXC+++ \$289.00
CONTACT ARA BODY (READ INSTRUCTIONS)	EXC+ BOXED \$190.00
CONTACT RITS 1 QUARTY BODY	EXC- \$110.00
CONTACT FT INSIDE 2.8 2.8 SUPER CONDITION	EXC- \$110.00
CONTACT 45mm 45.2 2.8SSA PLANK	MINT- \$175.00
CONTACT 45mm 11.4 PLANK	MINT- \$495.00
CONTACT TLTA 280 BODY	MINT- \$395.00
CONTACT METER 1.4 1.4 TELECONTOR	NEP \$225.00
BIGCH 91 BODY WITH CASE	MINT BOXED \$150.00

## Leica 'M', 'R' &amp; Screw &amp; Binocular

[illegible]

LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ..... MINT BOXED AS NEW £  
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM ..... MINT- £

LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR R	EXC+++	£298.00
LEICA 70 - 210mm 4 VARIO ELMAR R	EXC+++	£399.00
LEICA WINDER R FOR R/R8	MINT	BOXED AS NEW £275.00
LEICA R8 REMOTE CONTROL UNIT	MINT	BOXED AS NEW £165.00
LEICA DUOHD 8 + 12 x 42 BINOCULARS BLACK + CASE	MINT	BOXED AS NEW £195.00
LEICA 8 x 32 ULTRAVIO HD (LATEST NEW UNUSED)	MINT	BOXED £99.00
LEICA 7 x 42 TRIVIOHD BA BINOCULARS (UNUSED)	MINT	BOXED AS NEW £699.00
LEICA 8 x 50 TRIVIOHD BINOCULARS (REALLY BRIGHT)	MINT	CASED £775.00
LEICA 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC+++	CASED £99.00
CANON 10 x 25 BR COMPACT BINOCULARS + CASE	MINT	£125.00
ZESSER 8 x 30B BINOCULARS	CASED	£295.00
SWAROVSKI KTS 65 HD SCOPE + 20-60 EYEPIECE	MINT	BOXED AS NEW £965.00

**Voigtlander Screw & Bayonet for Leica M etc**

VOIGTLANDER BESSA L BODY CHROME MINT BOXED AS NEW £125.00  
VOIGTLANDER 15mm 14.5 SW HELIAR ASP + FDR SILVER MINT BOXED AS NEW £296.00  
VOIGTLANDER 25mm 14 SKOPAR + FINDER SILVER MINT BOXED AS NEW £266.00  
VOIGTLANDER 75mm 12.5 COLOR - HELIAR MC CHROME MINT £275.00  
VOIGTLANDER 75mm 11.8 HELIAR CLASS V M MOUNT MINT BOXED AS NEW £475.00  
VOIGTLANDER 90mm 13.5 AP LANTHAR (BLK) MINT BOXED AS NEW £235.00  
VOIGTLANDER 135mm VIEWFINDER BLACK MINT BOXED AS NEW £123.00  
VOIGTLANDER LH1 H400 FOR 21, 25, 28mm LENSES MINT BOXED AS NEW £330.00  
VOIGTLANDER BESSA WINDER / GRIP FOR F & T2 MINT BOXED AS NEW £123.00  
VOIGTLANDER SCREW TO M LENS ADAPTER MINT BOXED AS NEW £35.00

## Medium & Large Format

Medium & Large Format	
BRONICA ETOS BODY ONLY	MINT-£75.00
BRONICA ETOS-800Y +20 BACK	EXC++-£95.00
BRONICA 40mm 1/40 ZENZANON MC	MINT-£155.00
BRONICA 40mm 1/40 ZENZANON MC	MINT BOXED £285.00
BRONICA 100mm 1/4 MACRO ZENZANON PE	MINT £225.00
BRONICA 150mm 1/45 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm 1/35 ZENZANON E	MINT BOXED £149.00
BRONICA 150mm 1/35 ZENZANON E MC	MINT £129.00
BRONICA 150mm 1/45 PE	MINT £125.00
BRONICA 150mm 1/45 PE	MINT-£95.00
BRONICA 250mm 1/5 MC	MINT + HOOD £219.00
BRONICA 500mm 1/8 ZENZANON	MINT £95.00
BRONICA MOTOR DRIVE II	MINT-BOXED £149.00
BRONICA E120 BACK	EXC++-£30.00
BRONICA ETOS 120 BACK	MINT £95.00
BRONICA ETOS 120 BACK	MINT £79.00
BRONICA PLAIN PRISM FOR ETOS/ETSR	MINT CASSID £99.00
BRONICA 90 DEGREE PRISM FOR ETOS	EXC-£55.00
BRONICA AED PRISM FRONT	MINT-£89.00
BRONICA 50mm 1/3.5 ZENZANON S	EXC+++£119.00
BRONICA 100mm 1/4 MACRO ZENZANON S	MINT £245.00
BRONICA 150mm 1/4 ZENZANON S	MINT-£165.00
BRONICA 150mm 1/4 ZENZANON S	MINT

CONTACT MPB-2 POLAROID BACK FOR CONTACT 645	NEW \$195.00
FLU CFW 020 13.5 C-LOW 50mm 1.5 LENS	MINIT BOXED \$875.00
MAMMA 65mm 14 SEKOR Z LENS FOR RZ + HOOD	MINIT \$1595.00
MAMMA 65mm 1.4 LENS FOR RZ	MINIT \$2399.00
MAMMA 180mm 64.5 SEKOR Z W FOR RZ	MINIT \$1199.00
MAMMA 250mm 4.5 LENS FOR RZ	MINIT \$1995.00
MAMMA BACKS BELLOWS HOOD POL. BACK	IN STOCK PHONE
MAMMA 13.5 SEKOR Z LENS FOR 645	MINIT \$2399.00
MAMMA 210mm 64 SEKOR C FOR 645	MINIT CASKED \$1995.00
MAMMA RZ 67 PRO BACK	MINIT \$599.00
MAMMA RZ 67 PRO II BACK	MINIT \$799.00
MAMMA RZ 67 POLAROID BACK	MINIT \$775.00
MAMMA 120 BACK FOR RZ II	MINIT \$555.00
PENTAX 55mm 1.8 TELEMAC SMC FOR 6x7	MINIT \$2299.00
PENTAX 55mm 1.8 ZR PENTAX 645	MINIT BOXED \$1995.00
PENTAX 150mm 1.3 ZR PENTAX 645	MINIT BOXED \$1995.00

**Hasselblad**

HASSELBLAD XPM COMP WITH 45mm 14 LENS		EXC + \$795.00
HASSELBLAD XPM COMP FOR XPM	MINT-IN KEYS	\$350.00
HASSELBLAD SWC WITH 38mm F4.5 BOGOMI / FOR		EXC + \$1,295.00
HASSELBLAD 503 OF WITH 80mm F4.5 + BACK + WLF		EXC + \$1,399.00
HASSELBLAD 500ELM / 40 D12 BLACK BACK		EXC + \$299.00
HASSELBLAD 50mm 14 OF AT DISTAGON + HOOD + FILTER		
	MINT BOXED AS NEW \$1,251.00	
HASSELBLAD 150mm 14 SOMMAR OF	EXC + \$495.00	
HASSELBLAD CW WINDER + REMOTE	MINT ZENITH	
HASSELBLAD PLAIN PRISM	EXC	\$75.00
HASSELBLAD P4 PRISM	MINT F195	
HASSELBLAD 500X500 50MM F4.5 BLACK	MINT	\$1,525.00
HASSELBLAD 500X500 50MM F4.5 CHROME	MINT-BOXED	\$390.00
HASSELBLAD EXTENSION TUBE 166 F.		
HASSELBLAD EXTENSION TUBE 55mm	MINT	\$95.00
HASSELBLAD H1.7x TELECONVERTER FOR H SYSTEM	MINT BOXED	\$725.00

### Nikon Auto-Focus, Digital Lenses & Accessories

Nikon FS Body (SUPERB AS NEW CONDITION)	MINT BOXED \$555.00
Nikon FS5 Body	MINT \$475.00
Nikon FS5 Body	MINT \$395.00
Nikon F100 Body (WITH STRAP + INSTRUCTIONS)	MINT BOXED \$225.00
Nikon F90 Body	EXC++ BOXED \$75.00
Nikon F90 Body + MB 10 GRP	EXC++ \$35.00
Nikon F90 Body	MINT \$49.00
Nikon FS5 Body	MINT BOXED \$39.00
Nikon 24mm 12.8 AF	MINT \$199.00
Nikon 24mm 12.8 AF "D"	MINT \$129.00
Nikon 28mm 2.8 AF	MINT \$188.00
Nikon 35mm 1:1.8 AF "D" (UNUSED)	MINT BOXED \$155.00
Nikon 50mm 1:1.8 AF "D" - RUBBER HOOD + FILTER	MINT BOXED \$65.00
Nikon 60mm 12.8 AF "D" MICRO NIKKOR AND HOOD	EXC++ \$245.00
Nikon 65mm 2.8 AF "D" MICRO NIKKOR	MINT BOXED \$299.00
Nikon 85mm 1:1.8 AF "D" COMPLETE WITH HOOD	MINT BOXED \$699.00
Nikon 85mm 1:1.8 AF	MINT \$225.00
Nikon 105mm 1:1.8 AF "D"	MINT BOXED \$365.00
Nikon 105mm 1:2.8 "D" F ED AF SVR (UNUSED)	MINT BOXED AS NEW \$545.00
Nikon 100mm 14 "D" F ED AF-S	MINT-CASED \$795.00
Nikon 12-24mm 14 "D" DX F ED AF-S	MINT BOXED \$845.00
Nikon 18-35mm 13.5/4.5 "D" F ED AF	MINT BOXED \$395.00
Nikon 18-70mm 3.5/4.5 "D" F ED AF	MINT BOXED \$145.00
Nikon 18-105mm 13.5/4.5 "D" F ED AF	MINT BOXED \$145.00
Nikon 18-200mm 3.5/5.6 "D" F ED VBR REDUCED	MINT BOXED AS NEW \$455.00
Nikon 20-35mm 12.8 "D" V AF	EXC++ CASED \$475.00
Nikon 24-50mm 13/4.5 AF	MINT \$145.00
Nikon 24-75mm F2.8 "D" F ED AF-S (LATEST)	MINT BOXED \$1,075.00
Nikon 24-85mm 2.8/4 AF "D" + HOOD	MINT \$399.00
Nikon 28-105mm 13.5/4.5 AF "D" MACRO	MINT BOXED \$145.00
Nikon 28-200mm 3.5/5.6 "D" F ED	MINT BOXED \$225.00
Nikon 35-80mm 4/5.6 AF	MINT \$49.00
Nikon 35-135mm 13.5/4.5 AF ZOOM	MINT \$175.00
Nikon 55-200mm 4.5/5.6 "D" DX IF ED AF-S	MINT BOXED \$139.00
Nikon 70-200mm 2.8/4.5 ED AF-S VIBRATION REDUCED	MINT BOXED \$1,175.00
Nikon 70-300mm 4/5.5/5.6 "D" F ED	MINT BOXED \$355.00
Nikon 70-300mm 4/5.5/5.6 "D" F ED + HOOD	MINT BOXED \$159.00
Nikon 70-300mm 4/5.5/5.6 "D" F ED AF-S VIBR REDUCED	MINT BOXED \$365.00
Nikon 80-200mm 12.8 AF "D" ED (LATEST 2 TOUCH)	MINT BOXED \$599.00
Nikon 80-200mm 12.8 AF "D" ED (LATEST 2 TOUCH)	MINT-CASED \$845.00
Nikon 80-400mm 4/5.5/5.6 AF "D" VIBRATION REDUCED	MINT BOXED \$455.00

NIKON TC 17E II AF-S TELECONVERTER MINT BOXED AS NEW £265.00

NKON TC 20E II AF-5 TELECONVERTER	MINT	2245.00
NKON TC 20E II AF-5 TELECONVERTER	MINT BOXED AS NEW	2245.00
TELEPHUSKEMO I & PR 3000 CODE TELECONVERTER	MINT	2159.00
TELEPHUSKEMO 20x PR 3000 CODE TELECONVERTER	MINT	2159.00
NKON 30 PR 3000 CODE TELECONVERTER	MINT	2159.00
NKON MB-10 BATTERY GRID FOR 59039G	MINT	3380.00
NKON MF 24-12 CONTROL 250 EXP DATABASE FOR F4	MINT	2395.00
NKON 5B 216 MARG FLASH UNIT RING FLASH + AS14	MINT-CASD	2125.00
NKON 5B 216 FLASH UNIT	MINT	2065.00
NKON 5B 216 FLASH	MINT	2060.00
NKON 5B 216 FLASH	EXC+ + CASD	2065.00
JESSOP 25 EXTERMINER NIKON FIT	MINT	2375.00
SGIMA 20mm F1.8 5 D AF ASPHERICAL (LATEST)	MINT	2315.00
SGIMA 20mm F1.8 5 D ASPHERICAL	MINT BOXED	2199.00
SGIMA 15-30mm F2.8 EX DC (CURRENT LENS)	MINT	2035.00
SGIMA 15-30mm F3.5/4.5 D ASPHERICAL	EXC+ +	2225.00
SGIMA 15-30mm F3.5/4.5 D ASPHERICAL	MINT-BOXED	2225.00
SGIMA 15-30mm F2.8 EX ASPHERICAL	MINT	2195.00
SGIMA 18-200mm F3.5/5.6 D GLASS	MINT	2195.00
SGIMA 18-200mm F3.5/5.6 D GLASS	MINT BOXED AS NEW	2165.00
SGIMA 18-200mm F3.5/5.6 D GLASS DC	MINT	2119.00
SGIMA 18-135mm F3.5/5.6 D ASPHERICAL	MINT + HOOD	2099.00

SIGMA 55 - 200mm 1/4.5 DC HSM .....	MINT BOXED £89.00
SIGMA 70 - 200mm 12.8 EX DG HSM OS (LATEST) .....	MINT-BOXED £795.00
SIGMA 170 - 500mm 15/6.3 AP "D" (SUPERB LENS) .....	MINT CASED £365.00
SIGMA 1.4 EX AP TELE CONVERTER .....	MINT CASED £115.00
TAMRON 55 - 200mm 1/4.5 LD MACR DI II .....	MINT BOXED £99.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST) .....	MINT BOXED £399.00
TOKINA 12 - 24mm 13.5/4.5 AT-X PRO DX II (LATEST) .....	MINT BOXED £445.00

## Nikon Manual

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NIKON F3 HP TITANIUM CHAMPAGNE	EXC \$279.00
NIKON F3 HP BODY	MINT \$235.00
NIKON F3 BODY COMPLETE WITH MD4 DRIVE	EXC+ \$226.00
NIKON F3 BODY ONLY LIGHT SHOTS OF USE	EXC+ \$199.00
NIKON F2 PHOTOGRAPHIC SIGHT BLADE	EXC+ \$299.00
NIKON F2 PHOTOGRAPHIC SIGHT BLADE	EXC+BORED \$399.00
NIKON FM2N BODY BLACK	MINT-BORED \$199.00
NIKON FE CHROME BODY	EXC+ \$115.00
NIKON FE BODY BLACK BODY	EXC \$95.00
NIKON FE BLACK BODY	EXC \$75.00
NIKON 15mm f4.5 + 65mm filter + HOOD (VERY RARE)	MINT AS NEW \$215.00
NIKONOS 20mm 12.8 UV NIKKOR + FDR	MINT \$495.00
NIKON 20mm 12.8 EXC COMPLETE WITH HOOD	MINT \$385.00
NIKON 20mm 15.5 AS	MINT BORED \$275.00
NIKON 20mm 15.5 PC PERSPECTIVE QUALITY LENS	MINT \$395.00
NIKON PC PCCOR 25mm f4	MINT BORED \$365.00
NIKON 35mm f2.8 PC PERSPECTIVE CORRECT	MINT CASSED \$445.00
NIKON 35mm f2.8 PC PERSPECTIVE CORRECT	EXC+ \$325.00
NIKON 45mm f2.8 ON NIKKOR	MINT \$225.00
NIKON 50mm f1.2 AS SUPER LENS IN AS NEW COND.	MINT CASSED \$395.00
NIKON 50mm f1.8 AI	MINT \$165.00
NIKON 50mm f2.8 MICRO NIKKOR AS	MINT \$185.00
NIKON 50mm f2.8 MICRO NIKKOR AS	MINT BORED \$225.00
NIKON 55mm f3.5 NIKKOR P C MICRO	MINT \$390.00
NIKON 85mm f2 AS	MINT \$295.00
NIKON 105mm f1.8 AS	MINT CASSED \$499.00
NIKON 105mm f1.8 AS	MINT \$425.00
NIKON 105mm f2.5 (SUPER LENS)	MINT \$225.00
NIKON 105mm f4.5 MICRO NIKKOR AS	EXC+ \$199.00
NIKON 135mm f2.8 AI (REALLY SHARP LENS)	EXC+ \$195.00
NIKON 135mm f2.8 AI	MINT \$199.00
NIKON 135mm f2.8 AI SUPERIOR P	MINT CASSED \$275.00
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NIKON 300mm f4.5 NIKKOR (SUPER CONDITION)	MINT \$295.00
NIKON 500mm f8. MARJOR LENS COMP WITH ALL FILTERS	MINT CASSED \$365.00
NIKON 500mm f8. MARJOR LENS ADAPTL T	MINT BORED \$169.00
NIKON 500mm f8. MARJOR LENS ADAPTL T AND FLIGHT CASE	EXC+ \$199.00
Nikon 28 - 50mm 13.5 AS - HOOD	MINT \$215.00
Nikon 28 - 50mm 13.5 AS	MINT BORED \$225.00
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Nikon 35 - 105mm 13.5/4.5 AS	MINT \$159.00
Nikon 35 - 105mm 13.5/4.5 AS	EXC+ \$159.00
Nikon 35 - 135mm 13.5/4.5 AF	MINT \$199.00
Nikon 35 - 200mm 13.5/4.5 AS	MINT \$195.00
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Nikon 80 - 200mm f4.5 AF	MINT CASSED \$175.00
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Nikon PK1 AUTO EXTENSION RING	MINT \$75.00
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Nikon TC 16A TELECONVERTER A.F.	MINT \$99.00
Nikon TC 200 CONVERTER	MINT \$69.00
Nikon TC 201 CONVERTER	MINT \$69.00
Nikon TC 301 CONVERTER	MINT \$79.00
Nikon SB 16 FLASH FOR F3/F3/F3/F3/F3E/F3E	MINT BORED AS NEW \$159.00
Nikon SB 10 FLASH	MINT BORED \$45.00
Nikon DW3 WAIST LEVEL FINDER FOR F3	MINT \$75.00
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## Olympus Manual

## Olympus manual

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OLYMPUS OM2M BODY CHROME	EXC +	\$310.00
OLYMPUS OM2 SPOT LENS	EXC	\$380.00
OLYMPUS OM2M BODY CHROME	MMT-BODIED	\$149.00
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OLYMPUS 28mm f2 ZUIKO	MMT -	\$299.00
OLYMPUS 35mm f1.8 ZUIKO	MMT	\$480.00
OLYMPUS 50mm f1.8 ZUIKO	MMT -	\$375.00
OLYMPUS 50mm f3.5 MACRO	MMT	CASED \$169.00
OLYMPUS 80mm f4 ZUIKO + ZOOM MACRO TUBE	MMT	\$275.00
OLYMPUS 80mm f4 ZUIKO	MMT-CASED	\$770.00
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AF-D 16mm f/2.8D Fisheye <b>£613.99</b>	AF-S 200mm f/2.8G ED VR II <b>£4,334.99</b>	AF-S 17-35mm f/2.8 IF-ED <b>£1,399.99</b>
AF-D 14mm f/2.8D <b>£1,249.99</b>	AF-S 300mm f/2.8G ED VR II <b>£4,054.99</b>	AF-S 17-55mm f/2.8G IF-ED <b>£1,079.99</b>
AF-D 20mm f/2.8 <b>£469.99</b>	AF-S 300mm f/4 D IF-ED <b>£979.99</b>	AF-S 18-55mm f/3.5-5.6G II <b>£127.99</b>
AF-D 24mm f/2.8D <b>£344.99</b>	AF-S 400mm f/2.8G ED VR <b>£6,645.99</b>	AF-S 18-55mm f/3.5-5.6G VR <b>£110.00</b>
AF-S Nikkor 24mm f/4G ED <b>£1,603.99</b>	AF-S 500mm f/4G ED VR <b>£5,869.99</b>	AF-S 18-105mm f/3.5-5.6G VR <b>£230.00</b>
AF-D 28mm f/2.8 <b>£226.99</b>	AF-S 600mm f/4G ED VR <b>£7,199.99</b>	AF-S 18-200mm f/3.5-5.6G VR <b>£599.99</b>
AF-S 35mm f/1.4G <b>£1,394.99</b>	AF-S DX 40mm f/2.8G ED <b>£239.99</b>	AF-S 24-70mm f/2.8G ED <b>£1,229.99</b>
35mm f/2.0 AF Nikkor D <b>£262.99</b>	AF-S 60mm f/2.8G Micro ED <b>£409.99</b>	AF-D 24-85mm f/2.8-4 <b>£529.99</b>
35mm f/1.8 AF-S DX <b>£169.99</b>	AF-S 85mm f/3.5G DX Micro <b>£413.99</b>	AF-S 24-120mm f/4G ED VR <b>£849.99</b>
AF 50mm f/1.4D <b>£239.99</b>	AF-S 105mm f/2.8G VR IF-ED <b>£612.99</b>	AF-S 28-300mm f/3.5-5.6G VR <b>£689.99</b>
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- ▶ Full HD Movie
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- ▶ Metal Body
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35mm f/2.4 SMC DA AL	<b>£134.00</b>
35mm f/2.8 FA AL SMC	<b>£439.99</b>
40mm f/2.8 DA SMC Limited	<b>£329.00</b>
43mm f/1.9 SMC FA (Black)	<b>£669.99</b>
55mm f/1.4 SDM DA	<b>£589.99</b>
70mm f/2.4 SMC DA Limited	<b>£389.99</b>
77mm f/1.8 SMC DA (Black)	<b>£789.99</b>
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200mm f/2.8 SMC DA* ED IF	<b>£739.00</b>
300mm f/4 SMC DA* ED IF SDME	<b>£929.00</b>
Macro Lenses	
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50mm f/2.8 MACRO DFA SMC	<b>£369.99</b>
100mm f/2.8 D FA Macro WR	<b>£479.99</b>
Telephoto Zoom Lenses	
10-17mm SMC f/3.5-4.5 DA ED	<b>£419.00</b>
12-24mm f/4 DA ED AL IF	<b>£584.00</b>
16-50mm f/2.8 DA ED AL IF DA*	<b>£629.00</b>
17-70mm SMC DA f/4 AL IF	<b>£389.99</b>
Standard Zoom Lenses	
18-55mm f/3.5-5.6 (Unboxed)	<b>£39.00</b>
18-55mm f/3.5-5.6 DA AL WR	<b>£174.00</b>
18-55mm WR (Unboxed)	<b>£74.00</b>
18-135mm f/3.5-5.6 WR	<b>£349.00</b>
18-135mm WR (Unboxed)	<b>£299.99</b>
Telephoto Zoom Lenses	
50-135mm f/2.8 ED IF DA*	<b>£689.00</b>
50-200mm f/4-5.6 ED WR (Unboxed)	<b>£179.00</b>
50-200mm f/4-5.6 ED WR	<b>£209.99</b>
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60-250mm f/4.0 ED (F) SDM	<b>£1,019.00</b>

## SALE

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- ▶ Full HD Movie
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- ▶ 3D Shooting Compatible



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50mm f/2.8 EX DG Macro	<b>£269.00</b>
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10-20mm f/4-5.6 EX DC HSM	<b>£429.00</b>
10-20mm f/3.5 EX DC HSM	<b>£499.00</b>
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17-70mm f/2.8-4 DC Macro OS	<b>£339.99</b>

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18-200mm f/3.5-6.3 DC OS HSM II	<b>£499.99</b>
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70-200mm f/2.8 EX DG OS HSM	<b>£999.00</b>
70-300mm f/4-5.6 DG Macro	<b>£126.99</b>
70-300mm f/4-5.6 APO DG Macro	<b>£179.99</b>
70-300mm f/4-5.6 DG OS	<b>£299.00</b>
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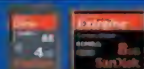


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Apex 10 AW Arctic Blue	£19.50	<b>£2.95</b>
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Stealth Reporter D100 AW	£89.95	<b>£34.95</b>
Fastpack 250 Black	£89.95	<b>£39.95</b>
Lowepro Slingshot 202 AW	£101.50	<b>£39.95</b>
Nova 200 AW Ultramarine Blue	£89.95	<b>£44.95</b>
Stealth Reporter D300 AW	£123.95	<b>£49.99</b>
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055CXPRO4 4 CF Section	£349.95	<b>£229.95</b>
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### Nikon

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### Sony

DSC W270 Gold (1)	£239.00	<b>£149.00</b>
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DSC WX5 Brown (2) - Ex Display	£379.99	<b>£219.00</b>
DSC TX1 Blue   Pink (2)	£396.81	<b>£249.00</b>
DSC TX1 Pink (1)	£396.81	<b>£249.00</b>

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5273 Expedition 3 Backpack Rust £67.39 **£29.99**

### Tamron

AF 28-200mm f/3.8-5.6 XR Di (All Fits) £333.95 **£179.99**

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AT-X 16.5-135mm f/3.5-5.6 (Canon) (2)	£714.99	<b>£299.99</b>
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### Wacom

Bamboo Pen & Touch	£74.99	<b>£69.00</b>
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3.4 fps  
1080p movie mode

**D3100 Body** **£419**

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CUSTOMER REVIEW: D3100 + 18-55mm VR  
★★★★☆ 'A Superb, entry level DSLR' *Bullfinch - Essex*

**Nikon D90**

12.3 megapixels  
4.5 fps  
720p movie mode

**D90 Body** From **£619**

D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR **£779**

CUSTOMER REVIEW: D90 + 18-105mm VR  
★★★★★ 'Most fun I have had with a camera in years' *Crispington - Essex*

**Nikon D5100**

16.2 megapixels  
4.0 fps  
1080p movie mode

**D5100 Body** From **£559**

D5100 + 18-55mm f3.5-5.6 G AF-S DX VR **RRP £669.99**  
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR + 55-200mm **RRP £779.99**  
D5100 + 18-55mm + 55-200mm **£845.99**

CUSTOMER REVIEW: D5100 + 18-55mm VR  
★★★★★ 'Ideal for holidays', 'versatile' *Lionheart - Surrey*

**Nikon D7000**

16.2 megapixels  
6.0 fps  
1080p movie mode

**D7000 Body** From **£949**

D7000 Body **RRP £1099.99**  
D7000 + 18-105mm f3.5-5.6 G AF-S ED DX VR **RRP £1299.99**  
D7000 RECOMMENDED ACCESSORY: Nikon MB-D11 Battery Grip **£244.95**

CUSTOMER REVIEW: D7000 + 18-105mm VR  
★★★★★ 'Amazing results with high ISOs' *Jeffers - West Sussex*

**Nikon D300s**

12.3 megapixels  
7.0 fps  
720p movie mode

**D300s Body** From **£1069**

D300s Body **RRP £1499.99**  
Nikon Capture NX2 **£132.99**  
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

CUSTOMER REVIEW: D300s + 16-85mm VR  
★★★★★ 'The perfect combo for a Prosumer' *Robin - Bristol*

**Nikon D700**

12.1 megapixels  
5.0 fps  
full frame CMOS sensor

**D700 Body** From **£1899**

D700 Body **RRP £2247.99**  
Nikon Camera Control Pro 2  
Remotely control most functions of Nikon DSLRs from a computer via USB or Wireless Transmitter **£136.99**

CUSTOMER REVIEW: D700 Body  
★★★★★ 'Terrific Full-Frame DSLR' *Richard3000 - North Wales*

**Nikon D3s**

12.1 megapixels  
9.0 fps  
full frame CMOS sensor

**D3s Body** From **£3548**

D3s Body **RRP £4199**

CUSTOMER REVIEW: D3s Body  
★★★★★ 'Superb Pro-Camera' *Worcester Weddings - Worcester*

**Nikon D3x**

24.5 megapixels  
7.0 fps  
full frame CMOS sensor

**D3x Body** From **£5049**

CUSTOMER REVIEW: D3x Body  
★★★★★ 'As good as it gets' *Peterthegreat - Kent*

**SONY**

**NEX-5N** **NEW!**

14.2 megapixels  
7.0 fps  
1080i movie mode

**NEX-5N Body (Black)** **£479**

NEX-5N + 18-55mm (Silver or Black) **£448.99 Inc Cashback\***  
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NEX-5N + 16mm + 18-55mm (Silver or Black) **£549 Inc Cashback\***

£50 Sony Cashback ends 18.01.12

**NEX-3**

5.5 fps

**NEX-3 Body** From **£419**

NEX-3 + 18-55mm **£389 Inc Cashback\***  
NEX-3 + 16mm + 18-55mm **£419**  
NEX-3 + 16mm + 18-55mm **£469 Inc Cashback\***

£30 Sony Cashback ends 24.12.11

**A35**

16.2 megapixels  
7.0 fps

**A35 DSLT** From **£375**

A35 Body **£349 Inc C/back\***  
A35 + 18-55mm **£375**  
A35 + 18-55mm **£414 Inc C/back\***  
£30 Sony Cashback ends 24.12.11

**Panasonic G3**

16.0 megapixels

**G3 Body (Black)** From **£429.90**

G3 Body (Black) **£429.90**  
G3 + 14-42mm **£439.99 Inc C/back\***  
G3 + 14-42mm **£479.99**  
G3 + 14-42mm **£679 Inc C/back\***  
G3 + 14-42mm **£719**  
G3 + 14-42mm **£1009 Inc C/back\***  
£40 Panasonic Cashback ends 31.12.11

**Panasonic GH2**

12.1 megapixels

**GH2 + 14-42mm** **£439**

GH2 + 14mm f2.5 ASPH **£449**  
GH2 + 14mm f2.5 ASPH + 14-42mm f3.5-5.6 ASP MEGA OIS (Black) **£549**  
G Series RECOMMENDED ACCESSORY: Panasonic DMW-MA1 - Four Thirds Lens Mount Adaptor **£130.99**

**NEX-7** **NEW!**

16.0 megapixels

**NEX-7 Body (Black)** **£998**

NEX-7 + 18-55mm (Black) **£1128**

**A900**

full frame CMOS sensor

**A900 Body** **£2189.99**

**NEW! A65 Body** **£749**

**NEW! A65 + 18-55mm** **£789**

**NEW! A77 Body** **£1099**

**NEW! A77 + 16-50mm** **£1599**

**OLYMPUS**

**E-PM1** Silver, Black, Brown, Silver-Rose, Purple or White

12.3 megapixels  
5.5 fps  
1080p movie mode

**E-PM1 Body** **£606.90**

£50 Cashback on:  
E-PM1 + 14-42mm II **£339 Inc Cashback\***  
E-PM1 + 14-42mm II + 40-150mm **£389**  
E-PM1 + 14-42mm II + 40-150mm **£489 Inc Cashback\***  
£539

**EP-3** White, Silver or Black

12.3 megapixels  
3.0 fps  
1080i movie mode

**EP-3 Body** **£696.90**

EP-3 + 14-42mm f3.5-5.6 ED **£699**  
EP-3 + 17mm f2.8 Pancake **£699**  
EP-3 + 14-42mm f3.5-5.6 ED + 40-150mm f4.0-5.6 ED **£872**  
EP-3 + 14-150mm f4.0-5.6 ED **£989**

**E-5**

12.3 megapixels  
5.0 fps  
720p movie mode

**E-5 Body** **£1338**

OLYMPUS LENSES:  
Olympus 35mm F3.5 Macro (Digital Four Thirds) **£209.99**  
Olympus 40-150mm f4-5.6 ED (Micro Four Thirds) **£245.99**  
Olympus 14-150mm f4.0-5.6 ED (Micro Four Thirds) **£499.99**  
Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) **£659**

**SIGMA**

**SD15**

14.1 megapixels  
3.0 fps

**SD15 Body** **£584.99**

SD15 RECOMMENDED ACCESSORIES:  
Sigma CR21 Cable Release **£24.99**  
Sigma RS31 Remote Control **£24.99**  
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£44.99**  
Sigma PG-21 Power Grip **£169.99**  
Sigma EF 610 DG Super **£209.99**  
**NEW! SD1 Body** **£5499**

**PENTAX**

**K-5**

16.3 megapixels  
7.0 fps  
1080p movie mode

**K-5 Body** From **£729**

£90 Pentax Cashback on:  
K-5 + 18-55mm **£694 Inc Cashback\***  
K-5 + 18-55mm + 50-200mm **£784**  
K-5 + 18-55mm + 50-200mm **£828 Inc Cashback\***  
K-5 + 18-135mm **£918**  
K-5 + 18-135mm **£1029 Inc Cashback\***  
£90 Pentax Cashback ends 31.12.11

**K-r** White, Red or Black

12.4 megapixels  
6.0 fps  
720p movie mode

**K-r Body** From **£395**

K-r + 18-55mm f3.5-5.6 AL WR **RRP £599.99**  
K-r + 18-55mm f3.5-5.6 AL WR **£395**

K-r RECOMMENDED ACCESSORIES:  
Pentax AF 360 FGZ Flashgun **£249.99**  
Pentax DA 55-300mm Lens **£274.99**  
Pentax K-Bag Shoulder Bag **£34.99**

£50 Olympus Cashback ends 15.01.12



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Canon Cashback ends 25.01.12

**Canon EOS 1100D**

12.2 megapixels  
3.0 fps  
720p movie mode

**SAVE UP TO £114 ON RRP**

1100D Body RRP £419 **£319**  
1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£385**

**Canon EOS 600D**

18.0 megapixels  
3.7 fps  
1080p movie mode

**£50 CASHBACK\***

600D Body **£485 Inc Cashback\*** **£535**  
600D + 18-55mm f3.5-5.6 IS II **£549 Inc Cashback\*** **£599**  
600D + 18-135mm f3.5-5.6 IS **£719 Inc Cashback\*** **£769**  
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£779 Inc Cashback\*** **£829**

**Canon EOS 550D**

18.0 megapixels  
3.7 fps  
1080p movie mode

**£40 CASHBACK\***

550D Body **£439 Inc Cashback\*** **£479**  
550D + 18-55mm f3.5-5.6 IS **£489 Inc Cashback\*** **£529**  
550D + 18-135mm f3.5-5.6 IS **£675 Inc Cashback\*** **£715**  
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**Canon EOS 60D**

18.0 megapixels  
5.3 fps  
1080p movie mode

**SAVE UP TO £400 ON RRP**

60D **From £749**  
60D Body RRP £1049.99 **£749**  
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£841**  
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£965**  
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£999**  
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1549**

CUSTOMER REVIEW: 1100D + 18-55mm II  
★★★★★ 'Great for a novice looking to improve' Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS  
★★★★★ 'An excellent product' Wheelyjon - Suffolk

CUSTOMER REVIEW: 550D + 18-55mm IS  
★★★★★ 'Amazing video image' Rob - Norwich

CUSTOMER REVIEW: 60D Body  
★★★★★ 'Wow, an amazing camera' Adrian - UK

**Canon EOS 7D**

18.0 megapixels  
8.0 fps  
1080p movie mode

**SAVE UP TO £804 ON RRP**

7D Body **£1128**  
7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1394**  
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1595**  
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• Live View Mode • 9 point AF with 6 extra hidden AF points • 3" LCD Screen • ISO 6400 (exp. to 25,600)

5D Mark II Body RRP £2299.99 **£1535**  
5D Mark II + 24-105mm f4L IS USM RRP £3199.99 **£2139**  
5D Mark II + 24-70mm f2.8L USM RRP £2513

5D Mark II RECOMMENDED ACCESSORIES:  
Canon RS-80N3 £39.95  
Canon LP-E6 Battery £69.95  
Canon BG-E6 Battery Grip £219.95  
Canon EF 50mm f1.2 L USM Lens £1268

21.1 megapixels  
3.9 fps  
1080p movie mode  
full frame CMOS sensor

**SAVE UP TO £1060 ON RRP**

5D Mark II Body RRP £2299.99 **ONLY £1535**

**Canon 1D Mark IV**

16.1 megapixels  
10.0 fps  
1080p movie mode

**SAVE £1300 ON RRP**

1D Mk IV Body **£3499.99**  
1D Mark IV Body RRP £4799.99 **£3499.99**  
**NEW! 1D X Body** **£5299**  
1D X Body RRP Pre-Order Now! **£5299**

CUSTOMER REVIEW: 7D + 15-85mm  
★★★★★ 'Probably the best APS-C DSLR around' Shuggie - Scotland

CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM  
★★★★★ 'Awesome IQ and ISO Performance' JMartindale - Cheshire

CUSTOMER REVIEW: 1D Mark IV Body  
★★★★★ 'Stunning camera' Zurg - South Wales

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**SanDisk**

Extreme Pro 600x SDHC  
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**SanDisk**

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64GB £489

SanDisk ImageMate Multi-Card Reader 12-In-1 USB 3.0 White £39.95

**Lexar**

Professional: 133x SDHC  
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16GB £54.99  
32GB £99.99

400x UDMA C/Flash  
8GB £49  
16GB £79  
32GB £139

**Lexar Professional:**

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8GB £69  
16GB £139  
32GB £239

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**Kits:**

R1 £417.99  
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**SONY Flashguns:**

HVL-F58AM £399  
HVL-F43AM £241.99

**OLYMPUS Flashguns:**

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FL36R £209.99

**Flashguns:**

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**Ringflash:**

DRF14 £119

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24 AF-1 £54.95  
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50 AF-1 £180  
58 AF-2 £285

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15 MS-1 £295.99

**SIGMA Flashguns:**

EF 610 DG ST £129.99  
EF 610 DG Super £209.99

**Macro Flash**

EM-140 DG Macro Flash From £299.99

**Nissin Flashguns:**

Di466 £81.99  
Di622 II £119.99  
Di866 £199

**SUNPAK Flashguns:**

PZ42X From £99.99  
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Canon



**EF 300mm**  
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Nikon



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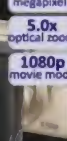
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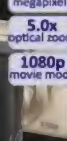
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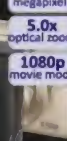
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T040 Black	<del>£39.99</del> 17ml	<del>£3.99</del> 20ml, 3 for <del>£10.99</del>
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T050 Black	<del>£29.99</del> 15ml	<del>£2.99</del> 16ml, 3 for <del>£7.99</del>
T051 Black	<del>£29.99</del> 24ml	<del>£2.99</del> 26ml, 3 for <del>£7.99</del>
T052 Colour	<del>£29.99</del> 35ml	<del>£3.99</del> 39ml, 3 for <del>£10.99</del>
T053 Colour	<del>£29.99</del> 43ml	<del>£3.99</del> 48ml, 3 for <del>£10.99</del>
T0341-T0347 Set of 7	<del>£119.99</del> set of 7	Check Website.
T0341/8, each	<del>£14.99</del> 17ml	Check Website.
T0342/3/4, each	<del>£17.99</del> 17ml	Check Website.
T0345/6/7, each	<del>£17.99</del> 17ml	Check Website.
T0441-T0454 Set of 4	<del>£42.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>
T0441 Black	<del>£17.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>
T0452/3/4, each	<del>£9.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>
T0481-T0486 Set of 6	<del>£64.99</del> set of 6	<del>£19.99</del> , 3 sets for <del>£56.99</del>
T0481/2/3, each	<del>£14.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>
T0484/5/6, each	<del>£14.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>
T0540-T0549 Set of 8	<del>£109.99</del> set of 8	<del>£35.99</del> , 3 sets for <del>£99.99</del>
T0540 Gloss	<del>£8.99</del> 13ml	<del>£3.99</del> 21ml, 3 for <del>£13.99</del>
T0541/2/3/4, each	<del>£14.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>
T0547/8/9, each	<del>£14.99</del> 13ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>
T0551-T0554 Set of 4	<del>£32.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>
T0551 Black	<del>£8.99</del> 8ml	<del>£4.99</del> 21ml, 3 for <del>£10.99</del>
T0552/3/4, each	<del>£8.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>
T0591-T0599 Set of 8	<del>£99.99</del> set of 8	Check Website.
T0591/2/3, each	<del>£12.99</del> 13ml	Check Website.
T0594/5/6, each	<del>£12.99</del> 13ml	Check Website.
T0597/8/9, each	<del>£12.99</del> 13ml	Check Website.
T0611-T0614 Set of 4	<del>£32.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>
T0611 Black	<del>£8.99</del> 8ml	<del>£4.99</del> 21ml, 3 for <del>£13.99</del>
T0612/3/4, each	<del>£8.99</del> 8ml	<del>£3.99</del> 21ml, 3 for <del>£10.99</del>
T0711-T0714 Set of 4	<del>£32.99</del> set of 4	<del>£14.99</del> , 3 sets for <del>£42.99</del>
T0711 Black	<del>£8.99</del> 7.4ml	<del>£4.99</del> 13ml, 3 for <del>£13.99</del>
T0712/3/4, each	<del>£8.99</del> 5.5ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>
T0791-T0796 Set of 6	<del>£69.99</del> set of 6	Check Website.
T0791/2/3, each	<del>£11.99</del> 10ml	Check Website.
T0794/5/6, each	<del>£11.99</del> 10ml	Check Website.
T0801-T0806 Set of 6	<del>£49.99</del> set of 6	<del>£19.99</del> , 3 sets for <del>£57.99</del>
T0801/2/3, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>
T0804/5/6, each	<del>£8.99</del> 7.4ml	<del>£3.99</del> 13ml, 3 for <del>£10.99</del>
T0870-T0879 Set of 8	<del>£76.99</del> set of 8	Check Website.
T0870 Gloss	<del>£7.99</del> 11.4ml	Check Website.
T0871/2/3/4, each	<del>£9.99</del> 11.4ml	Check Website.
T0877/8/9, each	<del>£9.99</del> 11.4ml	Check Website.
T0961-T0969 Set of 8	<del>£78.99</del> set of 8	Check Website.
T0961/2/3/4/5, each	<del>£9.99</del> 11.4ml	Check Website.
T0966/7/8/9, each	<del>£9.99</del> 11.4ml	Check Website.
T1281-T1284 Set of 4	<del>£26.99</del> set of 4	<del>£14.99</del> set of 4
T1281 Black	<del>£7.99</del> 5.9ml	<del>£4.99</del> 13ml
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T1291-T1294 Set of 4	<del>£37.99</del> set of 4	<del>£16.99</del> set of 4
T1291 Black	<del>£10.99</del> 11.2ml	<del>£5.49</del> 16ml
T1292/3/4, each	<del>£9.99</del> 7ml	<del>£4.49</del> 13ml
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T1591-9, each <b>NEW</b>	<del>£14.99</del> 17ml each or <del>£109.99</del> set of 8	
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PG1525 Black 19ml	<del>£4.99</del>
CL1526 B/C/M/Y/G 9ml	<del>£3.99</del>
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BC124 Colour 16ml	<del>£2.99</del>
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PG50 Black 28ml	<del>£12.99</del>
PG510 Black 11.5ml	<del>£13.99</del>
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PG1520 Black 19ml	<del>£9.99</del>
CL1521 B/C/M/Y/G 9ml	<del>£8.99</del>
PG1525 Black 19ml	<del>£8.99</del>
CL1526 B/C/M/Y/G 9ml	<del>£8.99</del>
PG37 Black 11ml	<del>£12.99</del>
PG40 Black 16ml	<del>£15.99</del>
PG50 Black 22ml	<del>£22.99</del>
PG510 Black 9ml	<del>£11.99</del>
PG512 Black 15ml	<del>£11.99</del>
CL38 Colour 9ml	<del>£16.99</del>
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CL51 Colour 21ml	<del>£26.99</del>
CL512 Photo 21ml	<del>£19.99</del>
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No.301 Colour 3ml	<del>£11.99</del>
No.337 Black 11ml	<del>£17.99</del>
No.338 Black 11ml	<del>£17.99</del>
No.339 Black 21ml	<del>£24.99</del>
No.343 Colour 7ml	<del>£18.99</del>
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No.27 Colour	<del>£14.99</del>
No.28 Black	<del>£13.99</del>
No.29 Colour	<del>£14.99</del>
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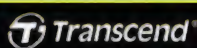


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CGA-S005 for Panasonic	£9.99
CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
CGA-S008 for Panasonic	£9.99
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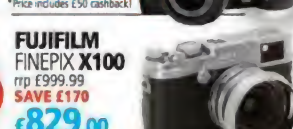
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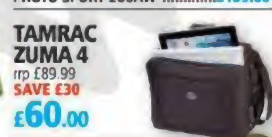
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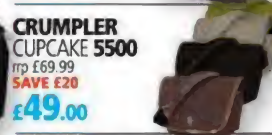
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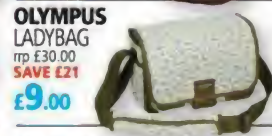
**CRUMPLER**  
CUPCAKE 5500  
rrp £69.99 **SAVE £20**  
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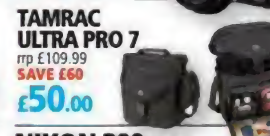
**SAMSUNG NX200**  
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#### Pentax Manual

Tokina 35-300mm F4.5-6.7	Unused £99
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Tokina 300mm F2.8 ATX SD	Unused £849
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Jessops 2x MC AFD Converter	E+ £35
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R1C1 Speedlight Commander Set	Mint- £399
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SB22 Speedlight	E+ £49
SB22S Speedlight	E+ £49
SB23 Speedlight	E++ £29 - £35
SB24 Speedlight	E+ £49
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SB29 Speedlight	E+ £79
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MH15 Quick Charger + MN15 Batt.	E++ £59
MH130 Charger Unit	E+ £49
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PF2 Focus Stage	E+ £89

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LX + FA1 Prism	E+ £279
MX Chrome + 50mm F2	E+ £109
MX Chrome Body Only	E+ £109
K2 Chrome Body Only	E+ £75
KM Chrome + 55mm F1.8 SMC	E+ £99
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MV1 Black + 50mm F2	E+ £49
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AF260SA Flash	E+ £15 - £29
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#### Olympus OM Series

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OM2SP Black Body Only	E+ £99 - £119
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome + 50mm F1.8	E+ £79 - £89
OM2N Chrome Body Only	E+ £59 - £79
OM1N Chrome + 50mm F1.8	E+ £79
OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM40 Black + 50mm F1.8	E+ £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM10 Chrome + 50mm F1.8	E+ £49 - £69
OM10 Chrome + M/Adapter	Unknown £59
OM10 Chrome Body + M/Adapter	E+ £39
OM10 Chrome Body Only	E+ / E++ £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
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28mm F3.5 Zuiko	E+ £49
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400mm F6.3 Zuiko	E++ £599
T280 Flash	E+ £49 - £79
T10 Ringflash	E+ £75
T18 Flash	E+ / E++ £10 - £15
T20 Flash	E+ / E++ £9 - £25
T32 Flash Head	As Seen £49
T32 Flash	E+ £15 - £55
T45 Hammerhead Flash	E++ £175

#### Pentax AF - Please Phone

#### Rollei 6000 Series

6008AF Complete	E++ £1,899
6008AF Body + Magazine	Mint- £1,099
6008 Pro Complete	E++ £699
6006 Mk1 Complete	E+ / E++ £369 - £399
SLX Mk1 Complete	As Seen £299
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50mm F4 PD EL	E+ £449
80mm F2.8 HFT	E+ / E++ £199
80mm F2.8 PD	Unused £379
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150mm F4 HFT	Exc / E+ £159 - £249
150mm F4 HFT	E+ £249
150mm F4 PD	E+ £549
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350mm F5.6 HFT	E+ £349 - £499
2x HFT Converter	E+ / E++ £79
120 Insert	E+ / E++ £15 - £20
120 Magazine (6006)	Exc / E+ £59 - £89
120 Magazine (6008)	E+ £99
SLX 6x4.5cm Back	E+ £129 - £199
Polaroid Mag 6006	E+ / Mint- £49 - £179
Polaroid Mag SLX/6002/3	E+ £49
45 Degree Prism	E+ / Mint- £249 - £299
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SCA356 Flash Adapter	E++ £35

#### Pentax 645 Series

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55-110mm F5.6 FA	Mint- £699
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150mm F3.5 A	Unknown / E+ £169 - £229
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220 Insert	E+ / E++ £30 - £59

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55mm F4 SMC	E+ / E++ £249 - £299
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200mm F4	E+ £139 - £199
200mm F4.5	E+ / E++ £119 - £199
300mm F4	E+ / E++ £199 - £349
300mm F4 Takumar	As Seen / E+ £159 - £349
500mm F5.6	E++ £899 - £1,399
800mm F4 Takumar	E++ £2,499
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Extension Tube 2	E+ £35
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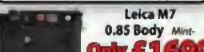
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# ROGER HICKS

**Roger intends to do his best to enter 2012 in a spirit of cooperation, even though it may be a long, slow process**

**CHANGING** the course of a supertanker is a famous simile for something that is slow and difficult, and requires forethought: clearly, it cannot be flicked around like a speedboat. As I grow older, I begin to suspect that our personalities are the same. Our personalities, note, not our lives. Our lives can be changed in an instant, for better (falling in love) or for worse (an accident). Our personalities change much more slowly. This is why I've never really been one for New Year's resolutions. Too often, they try to change too much, too fast. But this year, I might just try a new tack.

It is based on something I read. I'm not even sure where. It may have been the website of Al-Jazeera English, which has some of the best opinion pieces I've ever read anywhere. But that's not important. It is something which is both blindingly obvious, and, at the same time, unreasonably easy to ignore. It is the simple statement that competition involves both winners and losers.

Well, yes, blindingly obvious. But the corollary is that you don't usually want one person (or group) of people to benefit at the expense of others. What you actually want is for everyone to help one another, so that we all benefit. I do something for you, you do something for me and we're both winners, so long as we've both benefited by a roughly comparable amount. The opposite extreme, of course, is the mugger: give me all your money or I'll stick this knife into you. In terms of competition for scarce resources (and my money is a pretty scarce resource), the mugger has 'won'. Parallels can be drawn with anyone who, 'in order to improve our service to you', offers a worse service and charges more for it.

What has cooperation versus competition to do with photography? Quite a lot, at least as practised in this magazine. Yes, we have the APOY competition, and yes, we have a big winner, some smaller winners and lots of losers. But the losers haven't really lost anything. They were doing something they loved, and something they would have done anyway. On top of that, we have the reader portfolios and the picture appraisal pages. The element of competition is still

there, because the scarce resource for which people are competing is page space, but the broad idea is that we all help one another to get better at photography. Hold on to this thought: that this is a magazine about photography, and we all try to help one another get better at it. Cooperation.

Now consider a hospital. What is the purpose of a hospital? To make people better, or if that cannot be done, at least to alleviate their suffering. In the very nature of things, if we are doing something we love, we try to do it as well as we can; and if

you don't love helping people, you probably shouldn't be working in a hospital. There may be a degree of rivalry – I have known surgeons who took special pride in the neatness with which they could sew up wounds, for example – but that's not quite the same thing as competition. Basically, everything in a hospital is about cooperation. It

is in everyone's interest (especially the patient's) to get the patient well, and out, as soon as possible. But endlessly, we hear the mantra that 'competition' will 'improve' our hospitals. What this means, of course, is that it will save money. Which it might, or might not. Very few of the numerous NHS reforms I have seen in my lifetime have actually saved money, and according to my friends in the medical trade – doctors, nurses and more – they have frequently resulted in worse patient care rather than in better: 'in order to improve our service...'

So here is my New Year's resolution for 2012. I accept that it's going to be a long, slow process, hence the supertanker analogy. On the other hand, it is already a part of my personality: all I have to do is try a little harder at something I've already started. For everything I do, everything I see, everything I read, I'm going to look at the ways in which we can all be winners – let's not forget that this existed even in banking, in the days of mutual building societies – and at those situations in which cooperation can mitigate the worst effects of inevitable competition (and there are times when competition is inevitable). And I'm going to kick up hell about competition for its own sake. **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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